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## THE FIELD ARTILLERY OF THE CIVIL WAR

by Jac Weller

### PART I

Ninety years ago a single gun held up the advance of an entire American army: a bronze Napoleon, commanded by Major John Pelham, one of the most heroic of the Confederate combat artillerymen. The action took place on the open left flank of the Union advance at Fredericksburg on 13 December 1862. For almost an hour Burnside's attack could not form.<sup>1</sup>

Pelham's solid shot might have passed from end to end of any line of infantry that moved forward. Despite the concentrated fire of four Union batteries on his single remaining piece (Pelham lost a Blakeley rifle early in the action), he kept shifting the position of the Napoleon to confuse the Northern gunners, and to allow it to cool. It was all done so gallantly and with such disregard for personal safety, it somehow succeeded. The gun and its casualty-reduced crew retired when its ammunition was exhausted. The Union attack, when it was finally delivered, ended in one of the most complete repulses of the War.

This episode illustrates more than the bravery and resourcefulness of the Confederate artillerist. It points to the fact that the bronze Napoleon, a smooth-bore, was the most effective weapon in the field artillery of both sides. And this remained true despite the many other pieces, smooth-bores and rifles, that saw service during the four years of conflict.

Except for differences caused by the greater industrial capacity of the North, the Union and Confederate artillery were remarkably similar in tactics, organization and materiel. After all, the Confederate artillery in 1861 was almost completely dependent upon the professional training of former United States officers. Confederate artillery manuals were almost reprints. Both sides looked back to the same traditions of victory in the War with Mexico. Both had the same guns and the same heritage of experience going back twenty years or more.

Between 1839 and 1844 the United States Ordnance Department had adopted a full range of bronze field pieces. This metal was usually called "brass" in con-

temporary writing; its composition was 90 percent copper and 10 percent tin. These models were based on earlier United States systems, strongly influenced by the findings of a committee of ordnance officers sent to Europe in 1840 to study artillery design and foundry practice.<sup>2</sup> The designs recommended by the committee were based on French and Belgian pieces of a slightly earlier time. In fact, there is a bronze 6-pounder gun on exhibition on the Chickamauga battlefield that may be the model from which others were produced.<sup>3</sup>

In the nomenclature of the period, all smooth-bore guns of the field artillery were designated by the weight in pounds of a solid cast-iron shot designed for them. In the field rifles, to be discussed later, both the weight of a solid projectile and the bore diameter in inches were used.

### THE SMOOTH-BORES

There were in all six types of smooth-bore field pieces, and these are shown in the accompanying table with pertinent data in connection with each.<sup>4</sup> One of them, the Mountain Howitzer, was used in Mexico and against the Indians in the West but saw relatively little service in the Civil War. This howitzer could be disassembled and carried on pack mules; it was a 12-pounder, but short and light. Its propellant charge was relatively small so that its range was insufficient for tactical use in open country against disciplined troops with artillery.

According to American artillery theory in 1860, batteries composed of the other five types were either light or heavy. The so-called light batteries had 6-pounder guns and 12-pounder howitzers mounted on identical carriages. We follow the same procedure today in regard to some of our carriages for guns and howitzers. Heavy batteries then consisted of 12-pounder guns and

<sup>2</sup> William E. Birkhimer, *Historical Sketch of the . . . Artillery . . .*, Wash., D. C., 1884, p. 265.

<sup>3</sup> The bronze 6-pounder presently on the battlefield is marked "Liege" and "1841" on its trunnions, with an inscription in front of the vent giving its service in the American army.

<sup>4</sup> Data taken from John Gibbon, *The Artillerist's Manual* . . ., N. Y., 1860; C. S. A. War Dept., *The Ordnance Manual* . . ., 1st ed., Richmond, Va., or Charleston, S. C., 1863; J. G. Benton, *A Course of Instruction in Ordnance and Gunnery* . . ., N. Y., 1861.

<sup>1</sup> Douglas S. Freeman, *Lee's Lieutenants*, 2 vols., N.Y., 1942, II, 350. A somewhat different version is given in R. E. Lee, by the same author.

## STANDARD FIELD PIECES OF THE CIVIL WAR

Designation	Diameter of Bore (inches)	Length of Piece (inches*)	Weight of Piece (pounds)	Weight of Carriage (pounds)	Weight of Projectile (pounds)	Weight of Charge (pounds)	Muzzle Velocity (ft/sec)	Range at 5° Elevation (yards)	Chambered
<b>U. S. Model 1841-1844 Bronze Smooth-bores</b>									
6-Pdr Gun	3.67	60.0	884	900	6.10	1.25	1,439	1,523	No
12-Pdr Hwr	4.62	53.0	788	900	8.90	1.00	1,054	1,072	Yes
24-Pdr Hwr	5.82	65.0	1,318	1,128	18.40	2.00	1,060	1,322	Yes
12-Pdr Gun	4.62	78.0	1,757	1,175	12.30	2.50	1,486	1,663	No
32-Pdr Hwr	6.40	75.0	1,920	1,175	25.60	2.50	1,100	1,504	Yes
12-Pdr Mt. Hwr	4.62	32.9	220	180	8.90	.50	650	900	Yes
<b>U. S. Model 1857 Bronze Smooth-bore</b>									
12-Pdr Napoleon	4.62	66.0	1,227	1,218	12.30	2.50	1,440	1,619	No
<b>Field Rifles, Iron (or Steel)</b>									
10-Pdr Parrott	3.00	74.0	890	890	9.5	1.0	1,230	1,850	No
3" Ordnance	3.00	69.0	820	900	9.5	1.0	1,215	1,830	No
20-Pdr Parrott	3.67	84.0	1,750	1,175	20.0	2.0	1,250	1,900	No

\* Not including cascabel

the 24-pounder or 32-pounder howitzers. In theory, a proportion of guns to howitzers of two to one was to be maintained, which meant that a battery of six pieces would contain two howitzers and four guns.<sup>5</sup> Again, according to theory, there were to be about five light batteries for each heavy battery if the artillery was put on a war footing.

In 1856 the Ordnance Department experimented with a new French piece developed under the auspices of Napoleon III. Until this time, guns generally fired solid shot at relatively long ranges and high velocity, while howitzers were used at shorter ranges with shells and shrapnel, the latter usually called "spherical case" in America. Both pieces could, of course, fire grape and cannister for short range work, though the howitzers, because of their larger bores, were more effective. The definition of howitzer at that time was a field piece with a powder chamber of less than bore size. Howitzers were always shorter and lighter in proportion to projectile weight than guns. Since both guns and howitzers were mounted on each size of carriage, the possible maximum elevation was almost identical, though the gun had a greater range at any given angle. Napoleon III's piece was a combination of the gun and the howitzer; it was often called simply the "Napoleon," even in reports during the war, though it was officially designated as a gun-howitzer or light 12-pounder gun.

This new piece fired the same ammunition as the standard 12-pounder gun at almost the same velocity and range, but saved 600 pounds in weight of gun and carriage. The piece had no chamber so it was actually by definition a gun. It was introduced into the American service as the model 1857. It rapidly proved its worth in the early days of the war.

A light field battery piece with carriage, limber, one ammunition chest, and three cannoneers weighed only

about 3,800 pounds ready to roll.<sup>6</sup> A six horse team with three mounted drivers could pull this easily. A caisson and limber, carrying three ammunition chests as well as cannoneers and drawn by six horses with their drivers mounted, accompanied each piece. The total weight of caisson loaded was about the same as the piece itself. A six-piece light field battery of four 6-pounder guns and two 12-pounder howitzers could carry about 1,120 rounds in its 24 ammunition chests. It could travel long distances across country under reasonably good conditions and negotiate bad country more slowly. In the horse artillery, cannoneers were mounted on horses and did not ride the limbers or caissons, which proportionately lightened the load per horse.

A heavy battery piece, on the other hand, weighed with carriage, limber, ammunition, and gunners over 5,000 pounds. In theory, supplying extra horses would have counteracted the extra weight; in practice, the individual gun team became inefficient and unmanageable. An alternative was to have the cannoneers walk. This greatly reduced maneuverability in open country. Further, since the ammunition was more than twice as heavy, a good deal fewer rounds could be carried in each chest, though the total weight per chest was only slightly increased. Regulations called for two caissons per gun, but this was sometimes impractical. The 12-pounder gun and the 32-pounder howitzer saw limited use after the early stages of the war; they simply weren't mobile enough. Even 24-pounder howitzers were never numerous at any battle. The Napoleon batteries could fire shell and spherical case almost as effectively and carry twice as much ammunition. The heavier field pieces saw service mainly in fixed fortifications like railroad block-houses, in earthworks around cities or harbours, and in siege operations.<sup>7</sup>

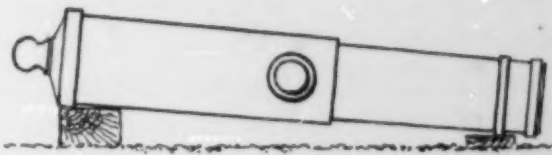
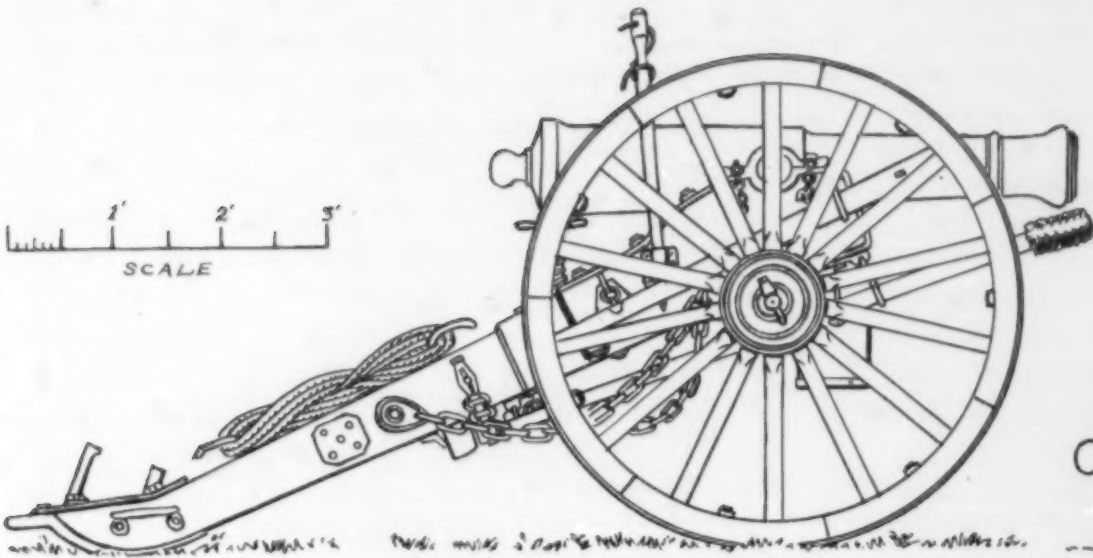
<sup>6</sup> U. S. War Dept., *Instruction for Field Artillery*, Phila., 1860, p. 22.

<sup>7</sup> Benton, *op. cit.*, 180.

<sup>5</sup> Gibbon, *op. cit.*, 341.



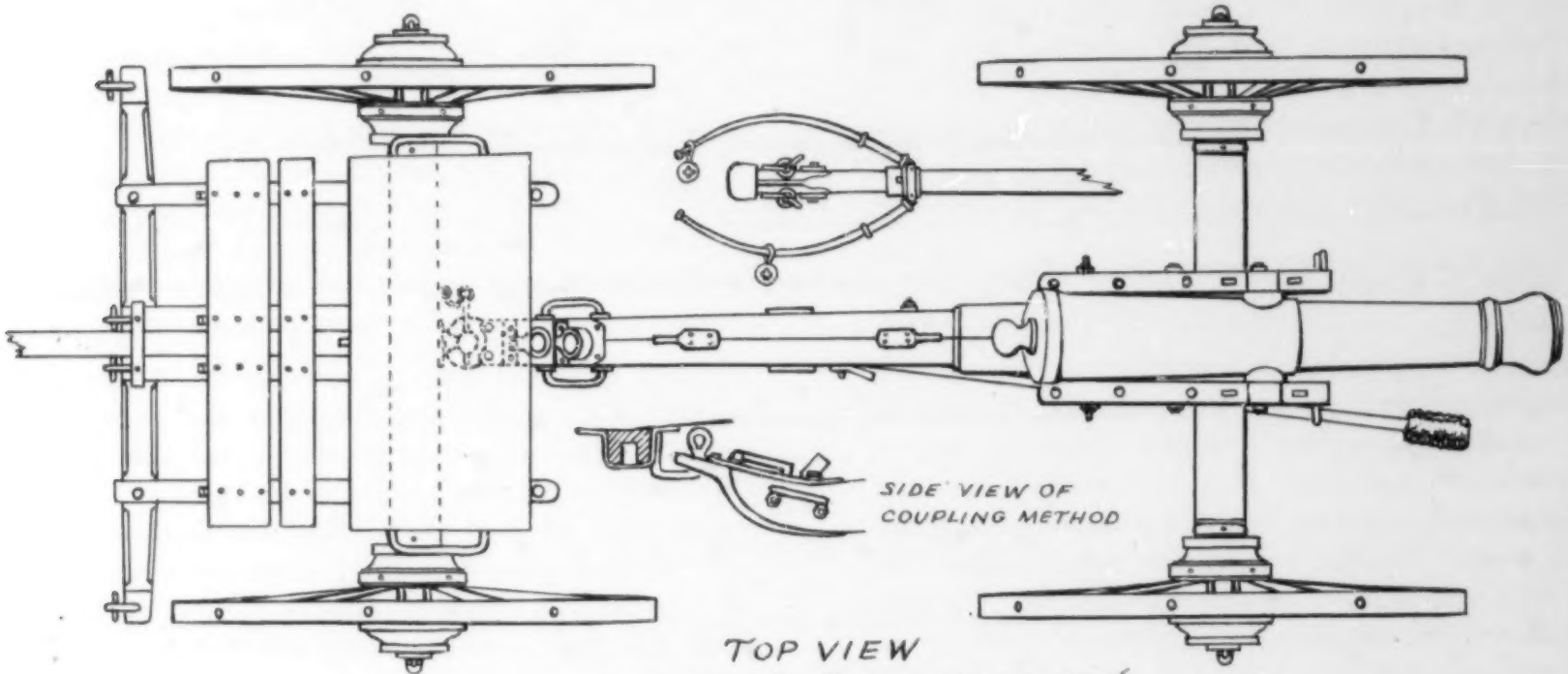
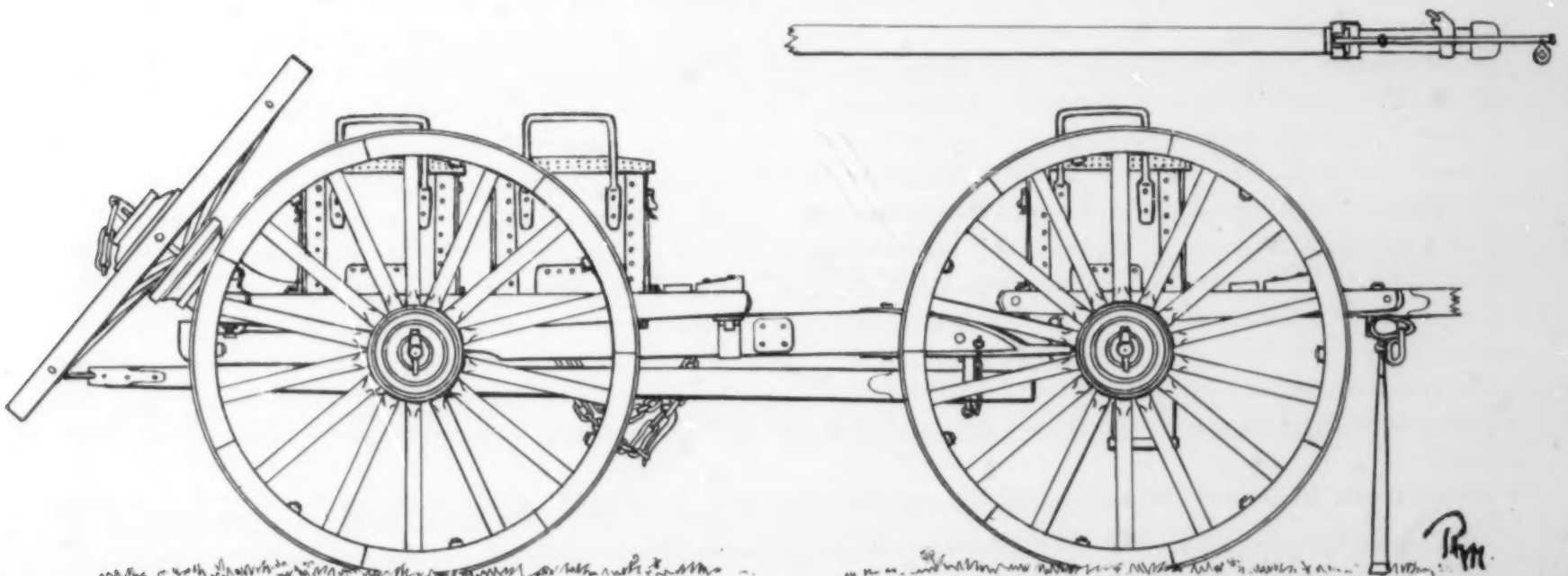
*Field Artillery  
of the  
Civil War*  
★



6 PDR FIELD GUN M. 1841

COMMON CARRIAGE

12 PDR FIELD HOWITZER M. 1841

SIDE VIEW OF  
COUPLING METHODTOP VIEW  
LIMBER & 6 PDR FIELD GUN

CAISSON

LIMBER

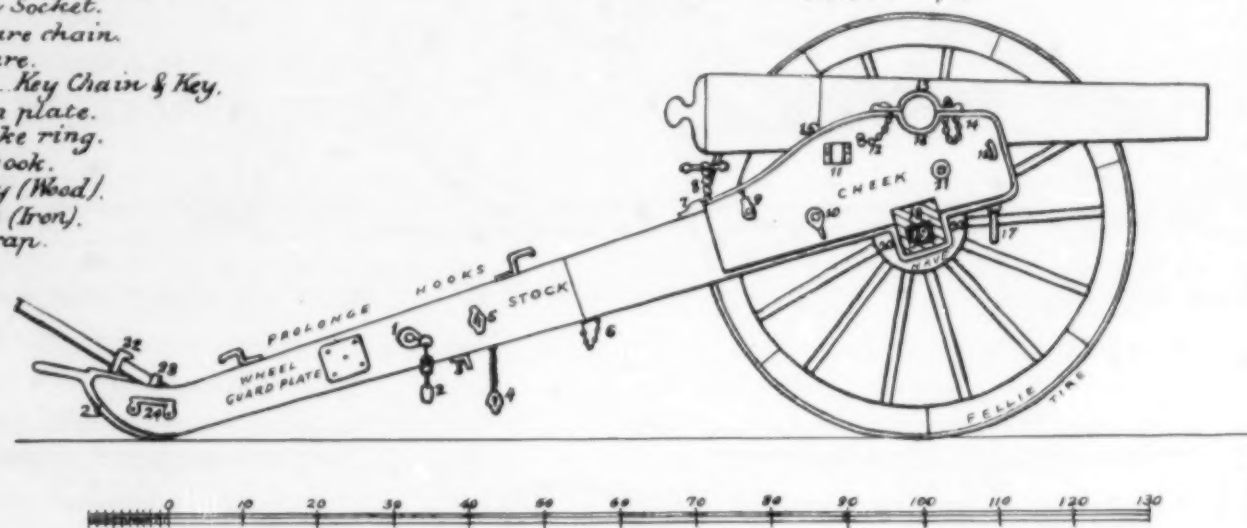
1. Lock chain bolt & eye plate.
2. Part of Lock chain.
3. Sponge & Rammer stop.
4. Sponge chain haup.
5. Ear plate for do.
6. Ear plate to support Worm, Key Chain & Key.
7. Box of Elevating screw (Brass).
8. Elevating screw (Head & Handles).
9. Washer hook for Handspike.
10. do. for Lock chain.
11. Linstock Socket.
12. Cap square chain.
13. Cap square.
14. do. Key Chain & Key.
15. Trunnion plate.
16. Handspike ring.
17. Sponge hook.
18. Axle body (Wood).
19. Axle tree (Iron).
20. Under strap.

- 9 are also the  
10. extremities of  
21. the assembling bolts.
- 22 Large } Painting Ring.  
23 Small }

Stock, Head, Groove, Trail, and the  
rounding of the Trail.

### NAPOLEON GUN, or 12 Pd<sup>r</sup> Light Field Gun. (Bronze)

SCALE 1/32



From R. Snowden Andrews, Mounted Artillery Drill, Charleston, S. C., 1863. Note the unusual type of carriage illustrated.

Batteries composed entirely of Napoleons were almost as mobile as light batteries. The piece was mounted on the same carriage as the 24-pounder howitzer and the discontinued 9-pounder gun—the middle size—and weighed ready to roll less than 500 pounds more than the light pieces. Further, ammunition chests designed for the 12-pounders suited it with little change. The substitution of this one piece for all five of the older bronze smooth-bores may have been a compromise to simplify organization and supply. Apparently it also increased the efficiency of the field artillery in battle.

Light batteries were well thought of early in the war, and in 1861 General Joseph E. Johnston, at Manassas, considered the 12-pounder howitzer the best weapon of its time.<sup>8</sup> The 6-pounder gun had both range and power. Yet, after the fighting in 1862, General Lee recommended that both these two be melted down and recast into Napoleons.<sup>9</sup> The howitzers lacked range, while the light guns weren't effective in the close fighting so frequent in the Civil War. The Union army was able to make the shift to the Napoleon sooner than the Confederacy because of the greater industrial capacity of the North.

Ammunition for smooth-bore field artillery consisted of five basic types of projectiles. For long range work

solid shot, explosive shell, and spherical case were used, and solid shot was employed more often than one would imagine. There was always the chance that a projectile of this type might sweep down a line of men or hit a column head on. A six-pound round shot is supposed to have bounded more than 2,000 yards down the axial road of Jackson's attack at Chancellorsville. Shell, because of its black powder bursting charge, didn't shatter; sometimes there were two fragments only.<sup>10</sup> The most effective long range projectile was spherical case if its fuse worked properly. When the small bursting charge could be exploded a few yards in front of and above the target, the individual balls would hit in a fairly dense pattern. However, all fuses of that day were poor; those of the Confederates were particularly untrustworthy.<sup>11</sup> Not only would fuses fail to go off at the proper time—according to setting in the Borman type or length remaining in the sawed wooden variety—but many actually never functioned at all. The number of fired but unexploded Confederate shells recovered from the battlefields bears out the estimates of Confederate artillery officers as to the extremely high percentage of their shells that were

<sup>10</sup> This is best shown by fragments recovered from battlefields. Several in the author's collection are more than half the original shell.

<sup>11</sup> Many references can be found in Wise and other sources on the irregularity of time fuses. Numerous recovered Confederate shells show that they had been fired but that their fuses had not operated.

<sup>8</sup> J. C. Wise, *The Long Arm of Lee* . . . , 2 vols., Lynchburg, Va., 1915, I, 65, 75.

<sup>9</sup> *Ibid.*, 340-41.



defective. A shell with a two-second fuse often went further before exploding than one cut for twice that time, if they both went off at all.

In theory, guns fired solid shot, while howitzers used shell and spherical case. In practice, this procedure was not observed, particularly after the Napoleon had become almost the only active smooth-bore field piece. The ammunition for this weapon consisted of all three long range types.

For close range work a tin can of iron or lead balls called "cannister" was the ultimate in effectiveness. In fact, from a casualty producing point of view in this war, it was the only truly satisfactory ammunition. The maximum range for cannister before the war was supposed to be about 300 yards; however, Union cannister in particular, because of its lead balls, would do damage at a much greater distance. Grape shot, larger than cannister, was effective at 700 yards and beyond. In theory, each bore-size had its proper size of grape, so designed that a layer of three shots would exactly fill the bore. There were three layers, each separated by rings, an iron plate at top and bottom, and supposedly a stem holding everything together until discharge. The ordnance manuals of the period seemed to consider grape as outmoded, yet a great deal of it has been recovered from battlefields. Further, much of this is of an intermediate

size, between cannister and true grape.<sup>12</sup> Base plates recovered from battlefields indicate an arrangement of seven balls per layer without a central stem. The whole charge was probably tied with leather or similar material.

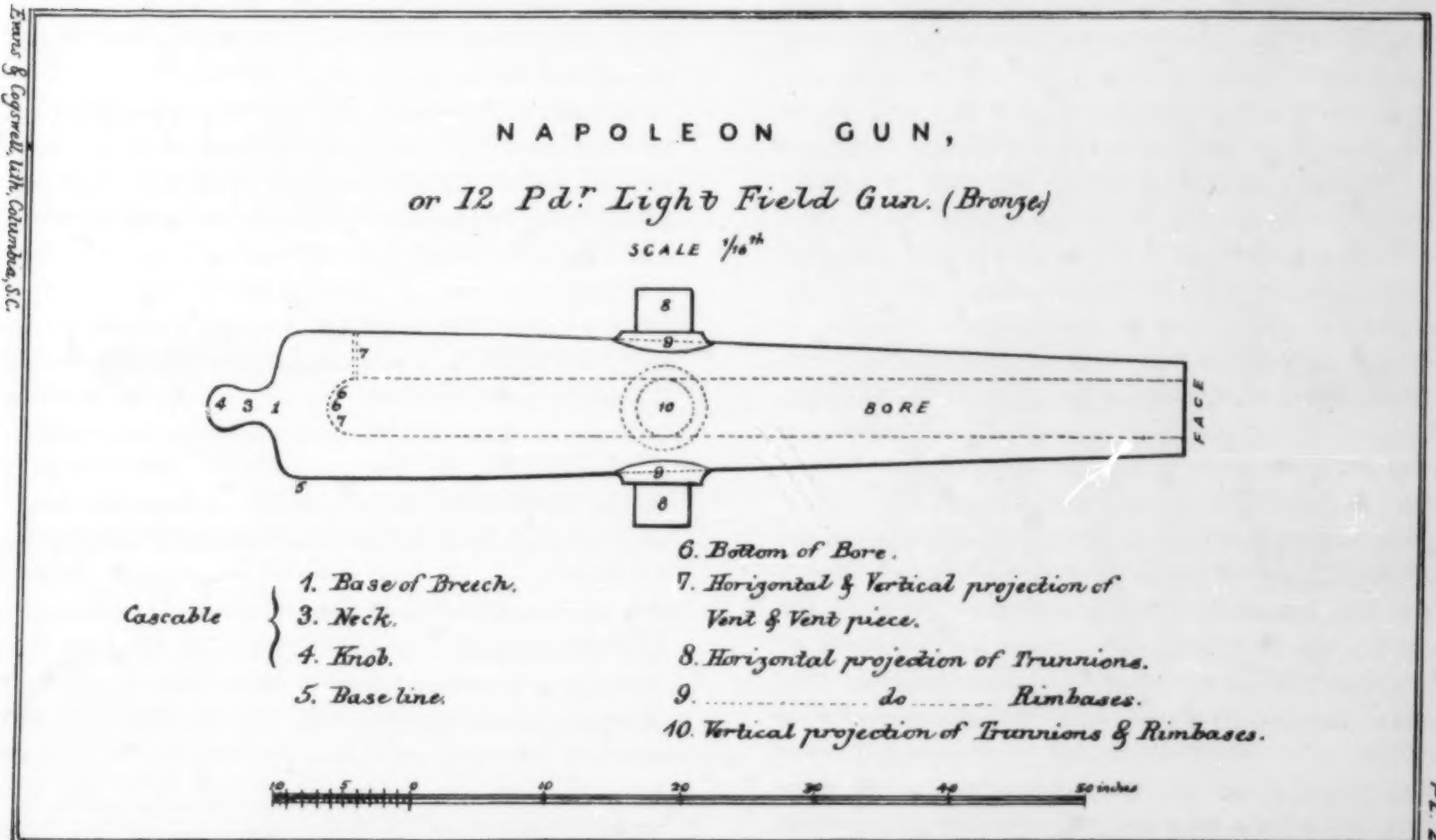
### THE RIFLES

Rifled field pieces had seen little use before the war; but in 1861 dozens of inventors appeared with ideas and even model weapons. There was, of course, no doubt that the rifle could shoot further and more accurately than the smooth-bore, for a similar change in small arms had just achieved astonishing results. Yet only three of the many field rifles suggested and tried were ever officially adopted. Bronze, the best material for smooth-bore field pieces, wouldn't do, since the lands in a bronze barrel couldn't stand up under the firing of rifle projectiles. Iron or steel was necessary for rifles; all three of the really successful field rifles were made of this material.

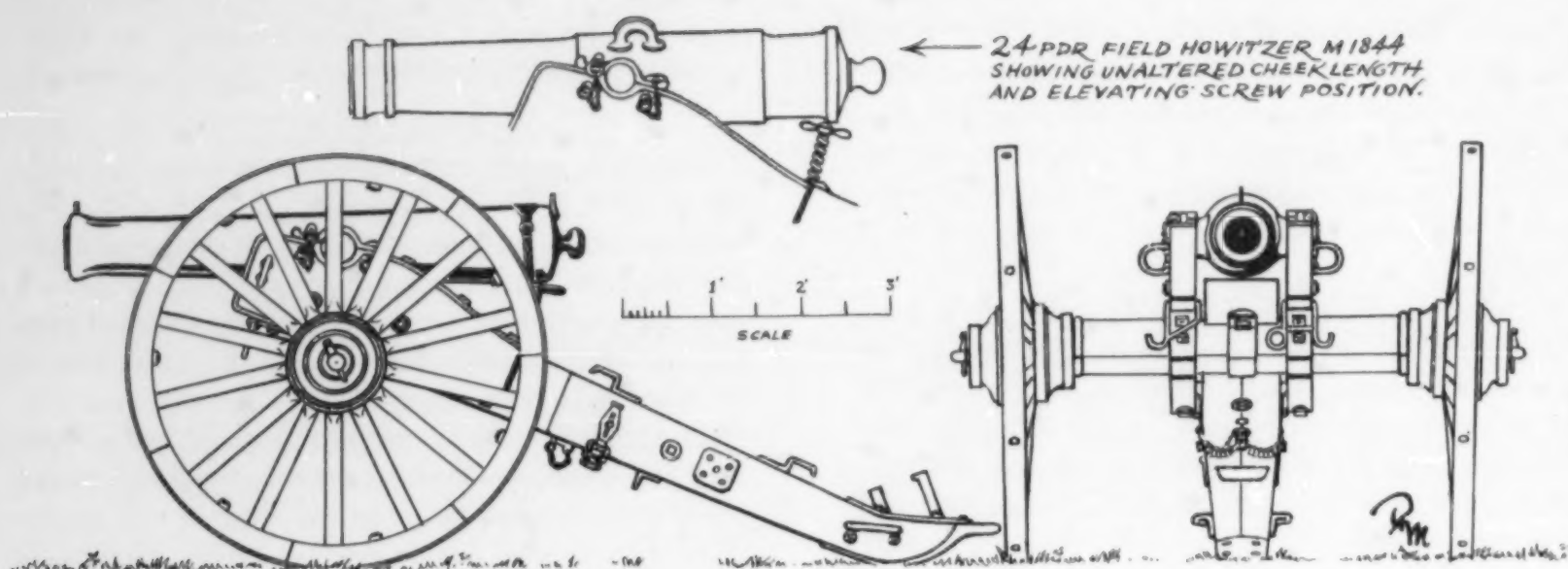
The Parrott foundry near West Point produced more than 1,700 rifles and 3,000,000 projectiles during the Civil War. These ranged from 2.9 inches to 10 inches in bore diameter, and from 880 pounds to 26,500 pounds in weight. Only the two smallest sizes were field guns, the 10-pounder and the 20-pounder. Some of the former

<sup>12</sup> The author's collection contains several pieces of this size; some came from Amelia, Va., where General Lee destroyed ammunition trains.

Engrs. & Cogswell, Lith. Columbia, S.C.



From Andrews, Mounted Artillery Drill.



12 PDR "NAPOLEON" GUN-HOWITZER M. 1857 AS MOUNTED ON MODIFIED 24 PDR FIELD HOWITZER CARRIAGE

were sold to the States before the war. The 10-pounder Parrotts were originally 2.9 inches in bore diameter, but were changed to 3.0 inches so as to take the same ammunition as the 3-inch Ordnance Department (sometimes called Rodman) rifle. These two were mounted on the lightest field carriage; they were extremely mobile and were much favored for use by the horse artillery. They were accurate and had an extreme range of more than 4,000 yards. The Ordnance Department piece was made by welding or forging a plate of wrought iron around a mandrel. Perhaps steel was used towards the end. All Parrott rifles were cast iron pieces reinforced by a wrought iron jacket shrunk on over the powder chamber.<sup>13</sup>

The 20-pounder Parrott rifle was the largest piece used regularly in the field. It was about the same weight as the old standard 12-pounder gun and was mounted on the same carriage. It was the favorite of General Henry J. Hunt, Chief of Artillery of the Army of the Potomac. However, it didn't fulfill the hopes of the artillerymen on either side and its use in the field declined after Gettysburg. It lacked mobility and short range punch.

The ammunition for these standard field rifles was not complicated. Solid projectiles were employed, though shell was considered standard. Impact fuses in full capacity were relatively effective because the shells almost always landed point first. Shrapnel fired from rifled pieces, however, suffered from the same time-fuse troubles as in smooth-bores, but it was slightly more effective because of the better velocity-sustaining shape of the elongated projectiles. Solid shot, shell, and shrapnel for American field pieces were all of the expanding

types. The projectiles passed easily down the bores in loading. The explosion of the propelling charge expanded a ring or sabot of wrought iron, brass, lead, papier mache, or copper to fill the grooves on the way out. Sometimes the expanding band was in the middle of the projectile but more usually at the base. European muzzle-loading rifles, on the other hand, usually fired formed projectiles that fitted the bores without expansion. These early projectiles for field rifles are a fascinating study in themselves.

All things considered, the rifle was superior to the smooth-bore at medium range because of better accuracy and greater sustained velocity. Above 2,000 yards—a long range in those days—the smooth-bores were useless. At short range, however, the rifle was inherently at a great disadvantage. It could not fire cannister effectively for the same reason that one cannot effectively use shot cartridges in a sporting rifle. The 20-pounder Parrott cannister is a long imposing projectile, but most ineffective. The rifling caused the individual balls to spin away from the axis of the bore. The charge of pellets was too long for its diameter. A Napoleon would send its short thick column (4.5 inches in diameter by 3.5 inches long, weighing about 12 pounds) out to about 300 yards in a fairly even pattern, about 20 yards across. A 20-pound Parrott would fire its long thin column (3.6 inches in diameter by almost 9 inches long, weighing 20 pounds) most erratically. The war showed field artillery to be truly effective only at short range. What good, then, was the long range and accuracy of a rifle if it couldn't perform well with the only really deadly type of ammunition?

(To be continued)

<sup>13</sup> Benton, *op. cit.*, 549.



## DRESS AND ACCOUTREMENTS OF BRITISH FOOT AND ARTILLERY IN AMERICA, 1755 - 1783<sup>1</sup>

by Cecil C. P. Lawson

British regiments of foot serving in America during the French and Indian and Revolutionary Wars, with the few exceptions noted below, wore the same uniforms and equipment as they had at home. Those of the line regiments of the earlier war are accurately depicted in the remarkable series of oil paintings by David Morier in Windsor Castle. His series shows a grenadier of every regiment of foot of the British Army.<sup>2</sup>

In general appearance these regimental uniforms were very similar: long red coats with half lapels, large cuffs and skirt linings of facing colour, red waistcoats and breeches. The Guards and one or two Royal regiments had blue breeches for full dress, but they too wore red ones for undress or marching order. As was the case in all armies at that time, the facing colour varied considerably among the regiments, although it was dark blue for the Guards and Royal regiments.

Each regiment had its own special pattern of lace, with different designs in various colours, as a means of regimental identification. It should not be imagined that this lacing was merely decoration. It had a definite use in strengthening those portions of the dress liable to extra strain or wear and tear, as the edges of the wide cuffs, lapels, neck band, seams of the skirts, etc.; all these points are carefully emphasized in regimental orders. The uniform of this period, in fact, was not so impracticable as some moderns imagine. The coat itself served as an overcoat; its lapels could be buttoned across the chest and skirts unfastened as extra protection against the weather. The sleeved waistcoat took the part of a jacket.

Grenadiers, of course, were distinguished by their mitre-shaped cloth caps. The first grenadier cap in the 17th Century was based on a civilian head gear, which was a red, bag-like cap edged with fur. Later the fur was replaced by a cloth band and the crown stiffened by pieces of cane. A stiff cloth front and a smaller flap were added, the front being embroidered in coloured worsted

for the rank and file and in gold and silver for the officers. The device worn there was the crown over the King's initials, except for those regiments granted a special badge. On either side of the cypher were scrolls or foliage, generally in white, but sometimes in colours. The little flap was red with the White Horse of Hanover and "Nec Aspera Terrent" in white. The crown was red, sometimes having white piping on the seams as well as white scrolls. At the top of the cap was a tassel of white, or of white and another colour, generally the facing colour. The turn up at the back was of facing



Grenadier (left) and soldier of a battalion company, marching order, period of the French and Indian War. Drawing by Cecil C. P. Lawson.

<sup>1</sup> The initial portion of a paper delivered before THE COMPANY at Philadelphia, 30 January 1953, on the occasion of its Third Annual Meeting. Subsequent portions, devoted to the dress and accoutrements of the Light Horse, of American Provincial forces, and of the Regular corps raised in this country, will be published in forthcoming issues. Captain Lawson is the author of *A History of the Uniforms of the British Army*, 2 vols., London, 1940-41, and numerous articles in the same field. All illustrations are by the author.

<sup>2</sup> This series is described by The Rev. Percy Sumner in the *Journal of the Society for Army Historical Research*, vol. 18 (1939), pp. 212-223. The paintings were executed about 1751.



*Grenadier in marching order with lapels buttoned across and waist belt worn over the shoulder.*

colour, with scrolls, the regiment's number, and a grenade embroidered on it.

Drummers also wore caps with a drum replacing the grenade, and a trophy of drums, standards, etc., was worked on the front. The crown of the drummers' cap remained limp for some years after those of the grenadiers had been stiffened.

The drummers' coats were usually of facing colour with red lapels, except in the Guards and Royal regiments where they were red faced blue. One distinctive feature of the drummers' coats was their hanging sleeves—actually long pieces of cloth attached to the point of the shoulder, hanging down to the waist, and terminating in a worsted tassel.

The battalion companies dressed like the grenadiers except that they wore the three-cornered felt hat. All ranks wore either high white spatterdashes reaching above the knees or brown canvas marching gaiters.

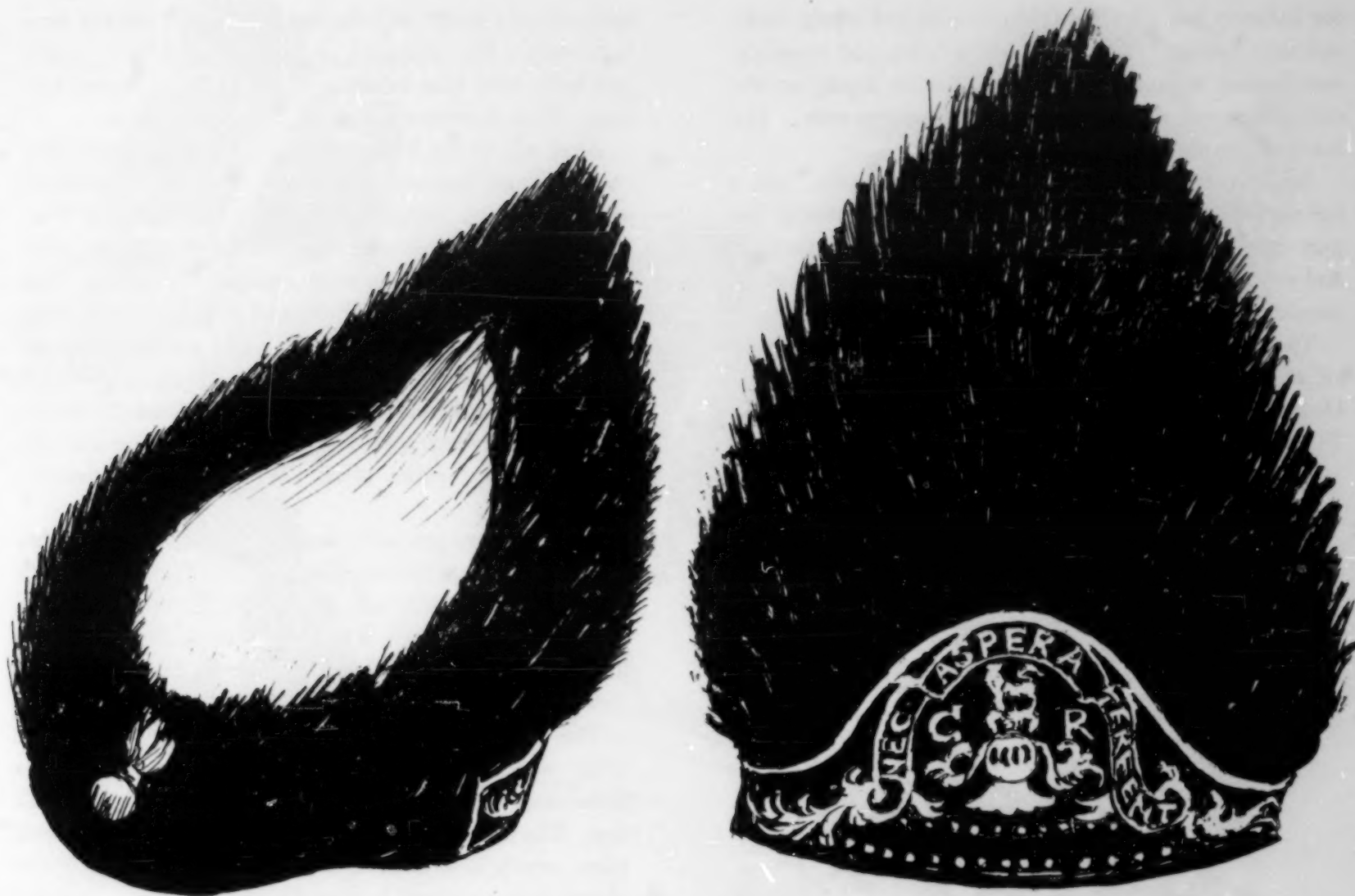
The battalion men's hair was brushed neatly up at the back under the hat. Grenadiers and drummers wore theirs in a queue which was turned up and the end tucked under the cap. Powder was used only for ceremonial occasions.

Side arms comprised a bayonet and straight bladed sword for battalion companies, and a bayonet and curved sword with heavy steel basket hilt for grenadiers. These were worn in a frog attached to the waist belt. The



*Grenadier of the Coldstreams, about 1770.*





*Grenadier caps, period of the American Revolution.*

cartridge pouch was carried on a wide buff shoulder-belt, that worn by grenadiers having a brass match case fastened to its front although grenades had ceased to be used except in siege operations. This case was a perforated brass cylinder in which a lighted match could be carried. In marching order a knapsack of goat or cow skin was worn on the left side, together with a tin water bottle slung by a cord.

On active service a haversack was added to the men's equipment. This was a large canvas bag slung from the left shoulder. Lastly, a bullet pouch was worn on a strap fastened over the waist belt. As early as 1751 many soldiers had begun to wear their waist belts over the right shoulder for greater ease in marching. This arrangement is sometimes shown in Morier's paintings.

The Highland regiments had their belted plaids and other distinctive items with them but in addition wore breeches made out of canvas for work on board boat and in the woods of America. Their bonnets had a tuft of black bearskin five inches long worn upright on the left side. Whereas most regiments wore buff leather belts, those of the Highlanders were black. As with other regiments, all spontoons, halberts, and broad swords were

laid aside by the Highland regiments when on campaign in the New World.

The unfortunate Braddock, in spite of all that has been written by those wise after the fact, well realized his own inexperience of the strange conditions he was up against. His orders show that he did his best to meet them. All unnecessary equipment, like the swords of battalion companies, were returned to stores so as to enable the men to carry extra rations and thus be independent of pack and waggon transport. Officers and sergeants carried fusils instead of spontoons and halberts, and most of the drummers returned to the ranks so as to increase the firepower. Companies were exercised in special formations thought to be suitable to marching in the forest. Braddock, furthermore, had Washington and other Provincials serving on his staff to advise him. Commands even more experienced in frontier warfare met with similar defeats. In fact, at the battle of Blue Licks some forty years later, the tactics of the Kentucky frontiersmen, who had the advice of Daniel Boone and other Indian fighters, seem to have been even more futile; and the results were even more disastrous.

The Artillery at this period wore a uniform similar to

the Infantry but all of blue cloth, with red lapels, cuffs, and skirt lining. The lapels, button holes, and waistcoat were bound with yellow lace, and similar lacing on the cuff slashes and skirts was in the herringbone style. The hat was also bound with yellow lace.

Artillerymen had a lighter model of musket and a lighter bayonet suspended from a waist belt. One of the gun crew carried a large horn for the priming powder, and another man had a hammer carried on the back of his shoulder belt, fastened to it by two leather loops.

The drummers and pipers of the Royal Artillery wore all red grenadier caps with the arms of the Board of Ordnance on the front, besides trophies of arms, etc. Their coats were red, lined and faced with blue; and



*Corporal of a battalion company (left) in marching order, and private in a short jacket with rolled blanket, about 1770.*

their sleeves, wings, and the hanging scarlet sleeves were laced with a blue and gold, or gold coloured lace. Lapels and belts were blue laced in a Van Dyke or zigzag pattern. Their breeches were blue, and gaiters black.

After the Seven Years (or French and Indian) War many changes began to make their appearance, unofficial at first but later authorized by the 1768 Clothing Warrant.<sup>3</sup> The red breeches and waistcoat were found difficult to keep clean and were replaced by white. The uniform coat was made shorter and not so loosely fitting. Large cuffs gave place to small round ones, and a turn down collar was added. The lapels were made much narrower and extended down to the waist, and the button holes were bound with regimental lace. The buttons, until this time plain, after 1767 bore the regiment's number.

White gaiters gradually became things of the past, being retained by a few regiments for ceremonials. Black ones, furnished with stiff black leather tops similar to those on a riding boot, were the order. About 1770 the long gaiter was replaced for field service by a short spat-like gaiter.

The cloth grenadier cap, although still worn after 1768, was widely replaced by the fur cap. This was sometimes made by adding a fur edging to the old cloth cap. The new cap was fitted with a black japanned metal plate, nearly always of a universal pattern showing the crown over a visored helmet flanked by "GR". Around the edge ran the motto "Nec Aspera Terrent." This entire device was stamped in relief and painted white. The Foot Guards wore the Royal Arms and supporters, the Coldstreams had these on a red background.

The grenadiers retained their traditional match case and sword, but the latter was taken away from the battalion companies. Pioneers wore a leather cap edged with fur and a red plate with a crossed saw and axe.

The custom of wearing the waist belt over the right shoulder was now usual on the line of march, and to keep the belts in a symmetrical position a brass ornament or buckle was used; later this was replaced by a belt plate when cross belts were officially authorised.

The skirts of the coat could still be unfastened if necessary but otherwise were fastened by a button or hook stitched to a piece of red cloth in the shape of a heart or diamond. The battalion hat of this period seems to have taken on various forms, depending upon how it was cocked. Some regiments retained the old three-cornered type, but most of them wore hats whose fronts

<sup>3</sup> This warrant and much related material is given in Charles M. Lefferts, *Uniforms of . . . the American Revolution*, New York, 1924, 182-208.





Light infantry caps, period of the American Revolution: 1. Early type of cut-down hat. 2. Cap shown in Drinkwater's sketch of the siege of Gibraltar, 1781. 3. Cap of the 69th Foot, after a sketch by de Loutherbourg. 4. Regulation pattern of 1770. 5. Newport Light Infantry cap, 1774. 6. Crested leather cap with red horsehair trimming and leather front plate, also after de Loutherbourg. 7. Welsh Militia cap of about 1780. 8. Cap of the 25th Foot, about 1777.



*Light infantryman, about 1770.*

were so far raised as to be more bicorne than tricorne in shape.

The most interesting feature of British military dress at this period concerned the Light Infantry.<sup>4</sup> Light companies had been formed provisionally during the campaigns in Canada by selecting from the different regiments the most active and hardy men who were good shots. Their outer coats were cut down and the sleeves removed so as to allow the sleeves of the waistcoat to pass through easily. The opening at the shoulder was covered by sewing on wings like those worn by grena-

<sup>4</sup> See Col. J. F. C. Fuller, *British Light Infantry in the Eighteenth Century*, London, 1925.

diers. Novel forms of headdress were gained by cutting off the brims of the normal hat until it resembled a jockey cap. If available, enough black cloth was added to fasten under the chin, as a protection against the cold.

After the Seven Years War the light companies were allowed to fall into disuse, in fact, if not in theory. In the eyes of some colonels, their difference in dress spoilt the uniform appearance of their regiments when on parade. The view taken was that they could be reformed as needed and easily reuniformed by cutting off coat tails and hat brims, the cost of which was carefully laid out in regimental accounts. Their prescribed dress consisted of a short jacket with lapels and wings, a red waistcoat with regimental lace, breeches, stockings, and short spat-like gaiters. Equipment was of tanned leather. Pouch, powder horn, and a hatchet were carried on a frog in battle order, and on the knapsack on the march. Light infantry headdress varied considerably from a cut down hat to a helmet like that worn by Light Dragoons. In 1770 it was officially described as a leather jockey cap with a metal top to the crown, and with three chains round it. A black plume was usually worn on the left side.

The 69th Foot, as shown in Philip J. de Loutherbourg's paintings of Warley Camp, embellished theirs still more by adding a felt peak, or visor. Another type found was of pointed leather with a stiff front, which continued in use by some regiments up to the end of the century. It resembled the leather cap of the Newport (Rhode Island) Light Infantry, which is now in the museum of the Royal United Service Institution in London and seems to be one of the earliest American military head-dresses in existence.

Let us turn for a moment to a book of this period, Cuthbertson's *Management of a Battalion*, which gives a lively picture of military life and ideas of the time. It impresses on the soldier his duty to maintain a smart and orderly appearance and behaviour by the following principles: No NCO, or private soldier, should go abroad without his sword or bayonet in his belt, nothing being more unsoldierlike than being without it, or carrying it in his hand on pretext of saving his belt. A soldier without his side arms, when walking through a town, is at once reduced to the level with the vilest plebeian and deprived of that which gives him an air of consequence, not only in his own opinion, but in that of the common people, who are principally caught by outward show.

There is also a curious reference to the duties of the drum major, besides the training of the drummers, which I think are not generally known. He had to be honest and of good character since he was employed in carrying



and distributing the mail. He also seems to have been responsible for large sums of money passing through his hands.

When the composite regiment of Foot Guards was formed for service in America during the Revolution, the coats of both officers and sergeants were made with the same plain white lace as worn by the privates, instead of the usual gold. This obviously was because of American riflemen and snipers.

During actual campaigning, trousers and gaiters in one piece were in general use, made of ticking or other striped material. In the winter, heavy white Canadian blanket coats with hoods were issued, together with blue cloth leggings, mittens, and fur caps.

Other companies beside the light infantry cut down their coats, as is shown in a studio copy or sketch which I have of John Graham's painting of "The Burial of General Fraser at Saratoga." One officer wears a very short garment like a stable, or mess jacket, together with Indian leggings and moccasins. There is another figure

wearing a similar jacket but of light blue, with white breeches, and short gaiters, who may be intended for a Loyalist.

The Highlanders of this time again seem to have laid aside their plaids, kilts and broad swords, and to have worn breeches like the rest of the infantry. Although the Highland officers in Copley's and Trumbull's paintings of the siege of Gibraltar (1781) are shown wearing high cocked bonnets with large tufts of ostrich feathers, both the officers and men in Drinkwater's sketches of the siege have on the flatter bonnet of the Kilmarnock type. It seems clear that the latter style was worn on service in America.

Royal Artillery in the Revolution wore the same type of coat as the Infantry but blue in colour, with red lapels and cuffs, both with yellow lace button holes. There was no edging to the lapels. The skirts of the coat were now white instead of red, and the Artillery waistcoat and breeches were also white. Gaiters of the short pattern were used on field service.

## CONFEDERATE BELT BUCKLES AND CARTRIDGE BOX PLATES

by Captain William G. Gavin, C.E.

Despite the great interest currently shown among collectors for objects connected with the Confederacy, very little is known about the belt buckles and cartridge box plates worn by Southern men and officers. There are relatively few good collections of them, and next to nothing exists in writing on the subject. Yet, during much of the Civil War, these plates were the only devices that identified an individual Southern soldier with his army and his cause.

From what information can be gleaned from records and from accounts of Confederate veterans, it is apparent that buckles and box plates were never plentiful in the Confederacy. Confederate States Army dress regulations prescribed the sword belt plate for both officers and enlisted men to be "gilt, rectangular; two inches wide, with a raised bright rim; a silver wreath of laurel encircling the 'arms of the Confederate States'."<sup>1</sup> However, no illustrations of this item appear in the regulations or in the illustrated publication on Confederate uniforms and dress.<sup>2</sup> Moreover, to the writer's knowledge, no

sword belt plates were ever made up in accordance with this prescribed pattern.

A soldier of the Civil War period, properly equipped, wore both belt buckle and cartridge box plate. A great deal of attention was focused during this period on military insignia, and, as a result, the buckles and plates of the Civil War era are generally of the large and showy variety with very little attention given to their practical value.

The intent of this article is to describe only those insignia which carry Confederate States Army or Navy markings. No attempt will be made to cover the very interesting buckles and plates issued by the several states of the Confederacy which bear, in most cases, the respective state seals in some form or another. Possibly these types, along with Union Army specimens, can be discussed in later writings in this publication.

Many accounts relate how, during the first part of the Civil War, newly organized Confederate units were quite well equipped with items of insignia. It is clear, however, that most of these early issues were made either by individual states or by private parties financing the units. Following these initial issues, there were few replace-

<sup>1</sup> *Uniform and Dress, Army and Navy of the Confederate States of America*, facsimile reproduction by Ray Riling and Robert Halter, New Hope, Pa., 1952.

<sup>2</sup> *Ibid.*

ments from the same or other sources. There is no evidence to show that the Confederate Army or Navy made any substantial issue of belt buckles or box plates to their personnel. Certainly, if the insignia had been issued by them at any time, in any quantity, the buckles and plates would not be the rarities that they are today.

Battlefield searches for Confederate insignia tend to bear out the scarcity of these items. Furthermore, a careful inquiry of older inhabitants of these areas proves that Confederate buckles and plates were rarely, if ever, found there. On the other hand, recovery of regulation Union Army plates, known to have been issued in quantity, has been a fairly common occurrence.

Some Confederate accounts mention that their men wore captured Union Army belt buckles, and in this connection, it is known that the regulation, rectangular sword belt plate was preferred to the oval "US" pattern buckle. It is believed that, as the war progressed, most Confederate soldiers wore a plain, open-frame waist belt buckle of brass or iron, such as that shown in Figure 1. This item was found in a Confederate position on an 1864 Virginia battlefield. It is doubtful if many Confederate soldiers had cartridge box plates of any type during the later period of the War unless they provided them themselves.

Confederate States Army buckles of the rectangular "CSA" pattern were manufactured in the Confederate Arsenal at Atlanta, Georgia, and, no doubt, in smaller quantities in other Confederate ordnance installations. Various types of Confederate buckles are said to have been imported from Europe during the course of the War, the majority probably were made in England. Confederate officers were expected to provide their own buckles and accordingly purchased them from both domestic and foreign sources. These buckles show an even greater variety of pattern than found in the buckles used by enlisted men.

Two very worthwhile collections of Confederate insignia can be seen in Richmond, Virginia, in the Confederate White House Museum and in the Battle Abbey. The latter institution houses the splendid collection of the late Richard D. Steuart, an outstanding student of Confederate arms and equipment.

The most common Civil War insignia is the familiar oval "US" buckle worn by Union Army enlisted men. What was the Confederate counter-part of this type? Oval pattern Confederate buckles and plates are scarcer than any other Confederate type, and those we do have display a complete lack of uniformity. One of the oval pattern "CS" types is shown in Figure 2. This buckle is made of stamped brass with hooks soldered on the rear. It clearly illustrates the crude workmanship which char-

acterizes many Confederate buckles. This specimen was recently uncovered at Cold Harbor, Virginia, during the leveling of a portion of a Confederate trench. Often the oval buckle pattern is found made up in a heavy cast brass. An interesting exception to this type, in a Pennsylvania collection, is made of cast steel and was found on Lookout Mountain Battlefield in Tennessee.

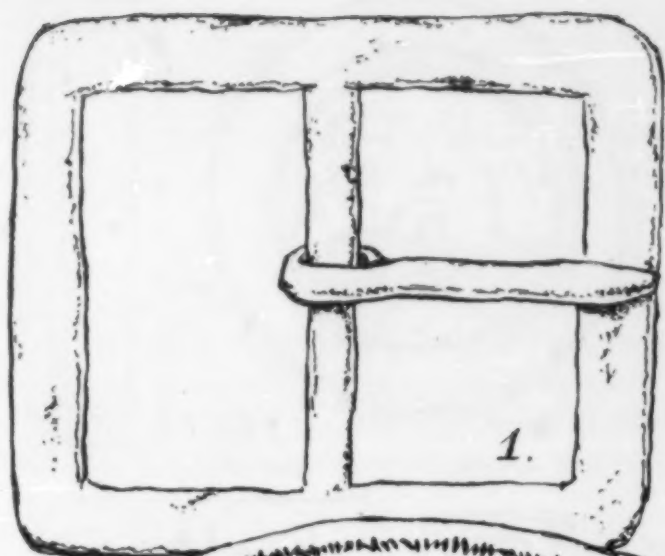
The cartridge box plate shown in Figure 8 is made of a thin sheet brass facing, backed with lead. Two loop-type hooks serve to fasten it to a cartridge box. Another plate, apparently from the same die, judging from all appearances, was found in the area occupied by Barksdale's Mississippi Brigade at Gettysburg. The plate illustrated in Figure 8 was found on the Corinth, Mississippi, battlefield.

Another variation of the oval pattern is illustrated in Figure 3—a cast brass buckle whose "CS" is surrounded by eleven stars, one for each state of the Confederacy. The various patterns of oval buckle described seem to point out their individuality and mark them as the work of single craftsmen or of small private establishments. The Richard Steuart collection in Battle Abbey includes an oval pattern buckle which has a smaller oval brazed on the center, containing the letters "CSA." This particular lettering on an oval buckle is the only case of its kind to come to the writer's attention. Normally oval buckles carried merely the "CS" lettering in imitation of the "US" oval models.

The buckle which appears to have been closest to a regulation enlisted man's issue in the Confederate Army is the relatively common rectangular "CSA" model, made of cast brass. This was the type produced at the Atlanta Arsenal during the War. Francis Bannerman Sons, the well-known military goods firm in New York City, has for the past several years sold reproductions of these buckles made from original molds taken from the Atlanta Arsenal. The originals (Figure 5) from these molds are easily distinguished from the reproduction by reason of the inferiority of their metal and in the different type of hooks used. "CSA" rectangular buckles also exist in slightly larger forms (Figure 6), and are commonly made of a dark red, coppery colored metal. A relatively rare variety of the rectangular "CSA" buckle is shown in Figure 4.

A buckle which apparently was a common issue to enlisted men of western Confederate armies is shown in Figure 7. Mr. Steuart believed that this style was worn mostly in the Army of Tennessee and other Confederate forces in the Mississippi Valley, and certainly it seems to have been found only on battlefields in that area. The one illustrated was discovered at Vicksburg.





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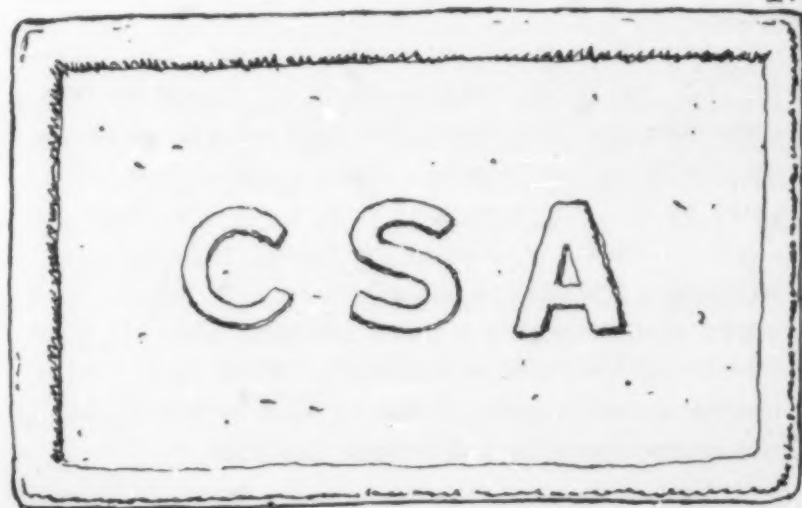


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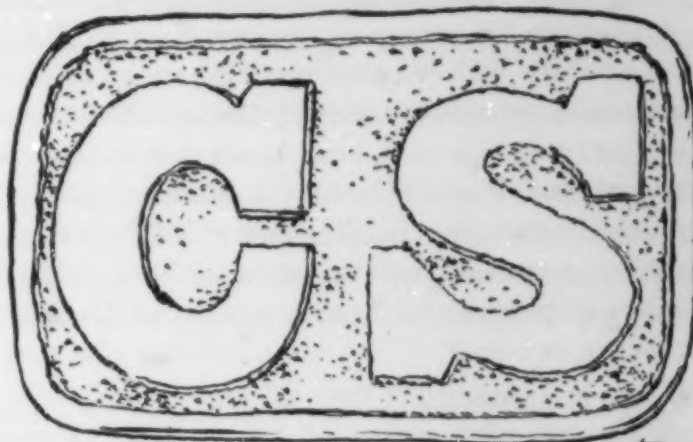
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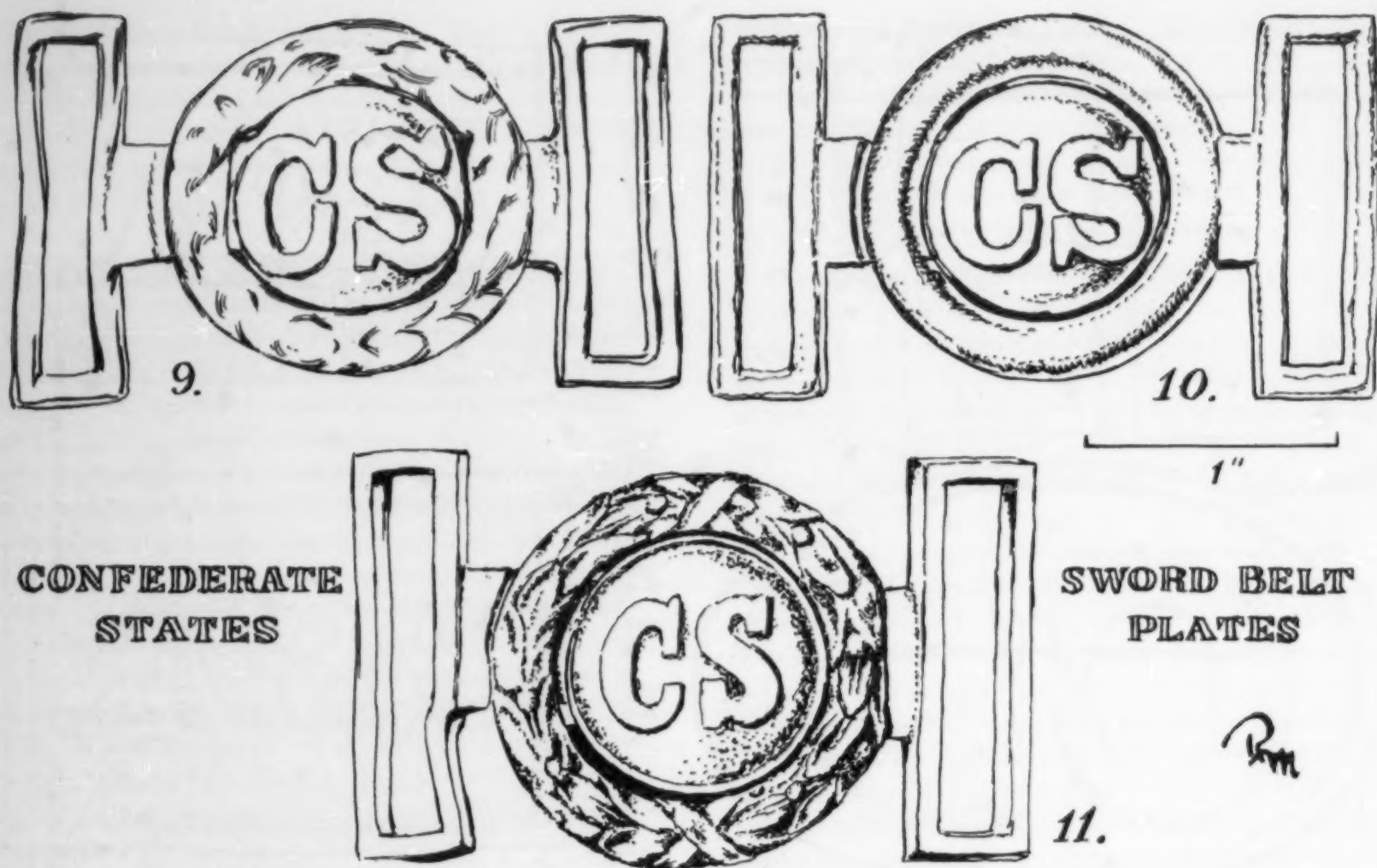
7.

CARTRIDGE BOX PLATE



8.

Rm



A considerable variety of cast metal buckles of rectangular shape with the lettering "CS" are on exhibit in the Steuart collection at the Battle Abbey. No two there are alike, although they bear identical lettering. The National Park Service Museum at Manassas has an interesting rectangular buckle lettered "CS"—extremely large and with well rounded corners. These and other exhibits emphasize the great assortment of Confederate buckles in existence.

Confederate officers' or sword belt buckles are confined in the main to the cast brass, two-piece types illustrated in Figures 9 and 11. The wreath type decoration found on the outer pieces of both these specimens is noteworthy. Such buckles are found in many sizes and with great variety in the shape of the letters. The buckle in Figure 9 was discovered at Corinth. Another and interesting variation of the two-piece officers' buckle is that illustrated in Figure 10. It will be noted that this one lacks the wreath type decoration on the outer piece and is the type believed to have been used largely by officers serving in the western Confederate forces. Apparently, the source of its supply was located in that section of the country. Occasionally a two-piece officers' buckle is seen, identical to those in Figures 9 and 11, but with the lettering "CSA." Examples of this type can be seen in the Lee Museum at Gettysburg.

The uniform regulations for the Confederate States Navy do not prescribe a buckle of any type for use in the naval service.<sup>3</sup> Mr. Steuart believed that a model was in use there during the first two years of the War—a two-piece buckle bearing only the letters "CN." He further stated that this pattern was superseded in 1863 by a two-piece buckle having a fouled anchor with the letters "CSN" across it. Examples of these two patterns are on display in Battle Abbey. A less common type has the letters "CSN" without the anchor background. Apparently, these naval buckles are for use solely with sword belts. It is not known if the common seaman ever wore a distinctive Confederate Navy buckle, but it is rather doubtful.

In view of the variety of buckles and plates with lettering "CS" and "CSA" made in the South during the War, there must have been many additional styles beyond those mentioned in this article. Many buckles were fabricated by the very men who wore them, and there are cases on record of soldiers of certain regiments constructing a few buckles and plates for their units. It is hoped that eventually a more complete story of these interesting relics can be presented. With the revival of interest currently being shown in them, it seems certain that much more data will become available.

<sup>3</sup> *Ibid.*



# THE PLATES

## 2d U. S. LIGHT DRAGOONS, 1812 - 1814

(Plate No. 69)

The uniform of the two regiments of light dragoons, as prescribed in 1812,<sup>1</sup> consisted of a braided "hussar jacket" with three rows of bullet buttons for full dress, and a single breasted coat for undress. Both were of dark blue cloth. With these, braided pantaloons of white cassimere or buckskin were worn for parade, and ones of dark blue cloth for service.

The helmet was of jacked leather, bound with steel strips and decorated with nine inch plumes, colored in this fashion: Adjutants, white with blue tops; Quartermasters, green; Paymasters, blue with red tops; and all others blue with white tops. All metal was white; sergeants wore two white epaulets and corporals, a single one of the same style on the right shoulder.

Although regulations called for straight buttonholes on the jacket, the portrait of Colonel James Burn, commanding the 2d Light Dragoons, shows them more in a herring bone form. The painting also illustrates the distinctive pattern of silver braid on the collar; this pattern, together with others for the rear of the jacket and the long points on its front, were carefully illustrated in diagrams prepared by the War Department.<sup>2</sup>

The hussar jacket or roundabout had been introduced (at least for limited wear) in 1808 and was doubtless patterned after British and French models. It will be recalled that in the period 1805-7 the British Army converted several of its light dragoon regiments into hussars. Quite possibly this garment introduced the hussar jacket style into American light cavalry, for we see it appear often thereafter. Two examples have been illustrated in this magazine, the engraving of a hussar, about 1812 (*MC&H*, II, 29) and the jacket of a slightly later period (*MC&H*, II, 40-1).

The establishment of the Regiment of Light Dragoons in 1808 was the third time the Army had to create a mounted arm out of nothing; it was to happen once again in 1833. For reasons of economy, this initial regiment was only partially raised and served as light infantry. The prospect of war in 1812 induced Congress to establish the 2d Regiment of Light Dragoons and to take some feeble steps toward mounting the two.

Colonel Burn was a South Carolinian who had com-



Colonel James Burn, by John Wesley Jarvis. In the Brooklyn Museum Collection.

menced his military career about 1790 as a cornet in the Charleston (South Carolina) Volunteer Light Dragoons, raised at that time, and had served briefly in the Regular Army, 1799-1800. He accepted command of the 2d Light Dragoons on 30 April 1812 and commenced recruiting the regiment, mostly in Virginia, Maryland, Pennsylvania and Kentucky.

Some of its companies were concentrated in the late summer of 1812, but it was the fate of the regiment during its brief career to be scattered all over the country and to remain largely unmounted. A detachment played a creditable part in the action against the Delaware and Miami Indians on the Mississinewa in Indiana, December 1812, and a squadron behaved with gallantry in November of the next year at Chrystler's Fields in Canada. On 12 May 1814 the 2d Light Dragoons were consolidated with the 1st, or Regiment of Light Dragoons, under Burn's command, and a year later it was itself merged with the Corps of Artillery. Thus ended the Regular Army's mounted arm until revived in 1833.

H. Charles McBarron, Jr.

Frederick P. Todd

<sup>1</sup> MS, Southern Dept. Orderly Book, 27 Aug. 1812-15 Mar. 1813 (in Natl. Archives).

<sup>2</sup> *Ibid.*

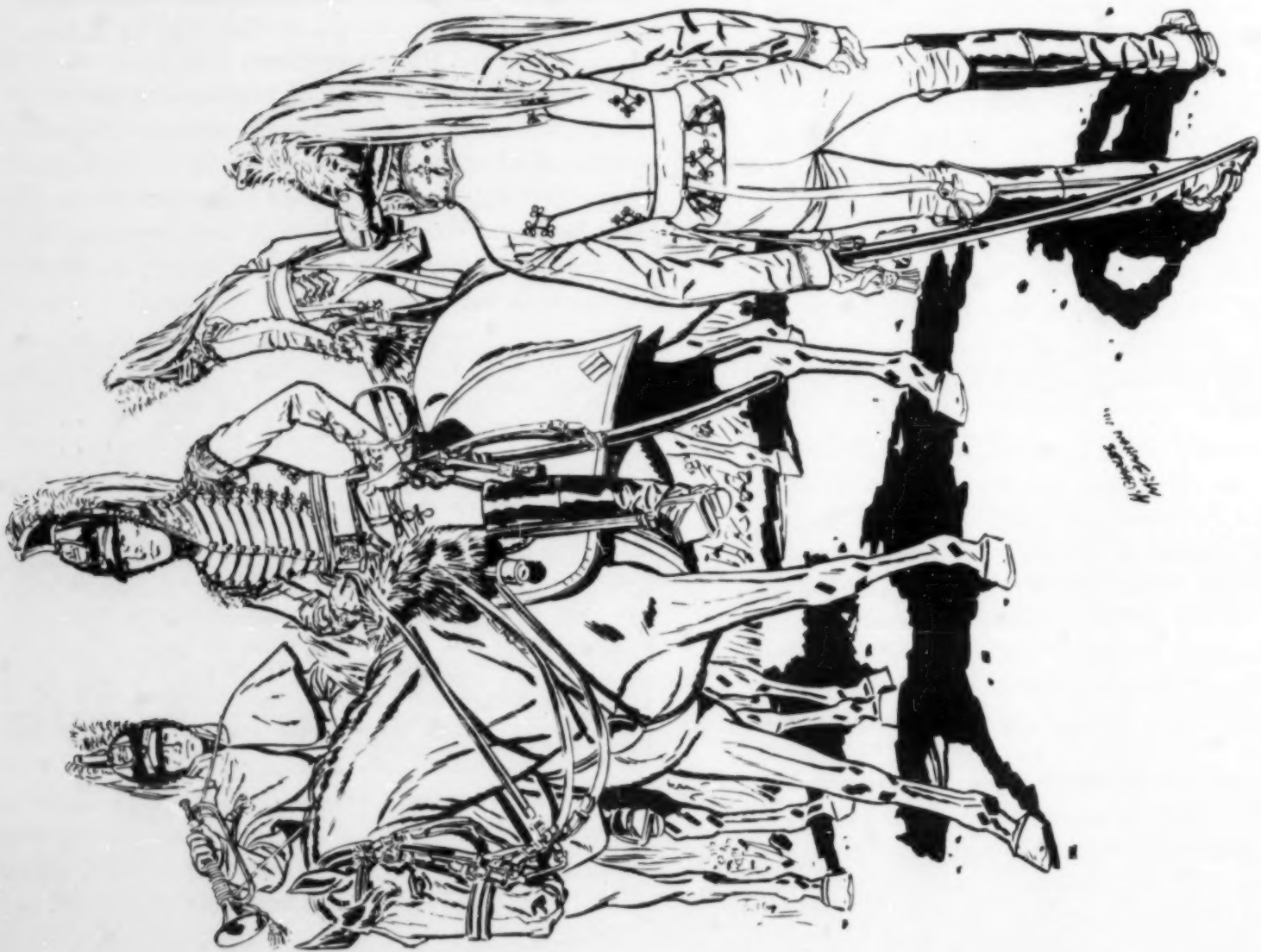


Petty Officer

Lieutenant

Seaman

U. S. Navy, Service Dress, 1862-1863



Trumpeter in Charge

Colonel, Full Dress

Quartermaster, Undress

Dragoon, Full Dress

2nd U. S. Light Dragoons, 1812-1814



## U. S. NAVY, SERVICE DRESS, 1862 - 1863

(Plate No. 70)

The sea officer's uniform is based upon the dress regulations of 8 March 1852 and 31 July 1862, but even more upon contemporary photographs, for the reality seems often to have differed from the regulations. Earlier photographs of the Civil War period show a band of gold lace around the caps as ordered, but later ones do not. Later pictures, furthermore, show caps with crowns of the same size as bands, and similar differences occur in other items of the uniform. Off duty, officers frequently wore their frock coats open at the neck, lapel-fashion.

The dress of petty officers and crew, being only generally described in regulations to start with, exhibit even greater differences. The only rank insignia authorized was the eagle-anchor-star device, worn on the right sleeve by boatswain's mates and higher ratings, and on the left by other petty officers. In photographs, this device varies in design, as does the top of the cap and the cap ribbon.

For service at sea the men wore blue woolen or white duck frocks and trousers, and blue or white cloth caps, in various mixtures as each commander might direct, "having proper regard for the comfort of the crew." There were at least three different methods of cutting the yoke of the blouse; the style illustrated in the plate is the one most commonly found.

H. Charles McBarron, Jr.



"Sailor on Sentry," sketched by Winslow Homer about 1862.  
Courtesy of the Cooper Union Museum for the Arts of  
Decoration.

## U. S. MARINE CORPS, FIELD SERVICE, 1859 - 1868

(Plate No. 71)

The dress uniforms of the Marine Corps for this period have been shown in Plate No. 13 (*MC&H*, I, no. 4, 1-2). Here presented are the clothing and accoutrements worn on field service ashore. The Corps supplied most of its own equipment, which differed in many respects from that worn by Army units. The black cowskin knapsack, for example, was specified in the 1859 Marine Corps dress regulations.<sup>1</sup> Although white cross belts were not mentioned there, Civil War photographs show them still being worn.

The officer in the plate is wearing the "fatigue jacket," popular at this period. For field service, of course, he might also have worn the undress frock coat illustrated in Plate No. 13. The device on all the caps was a bugle

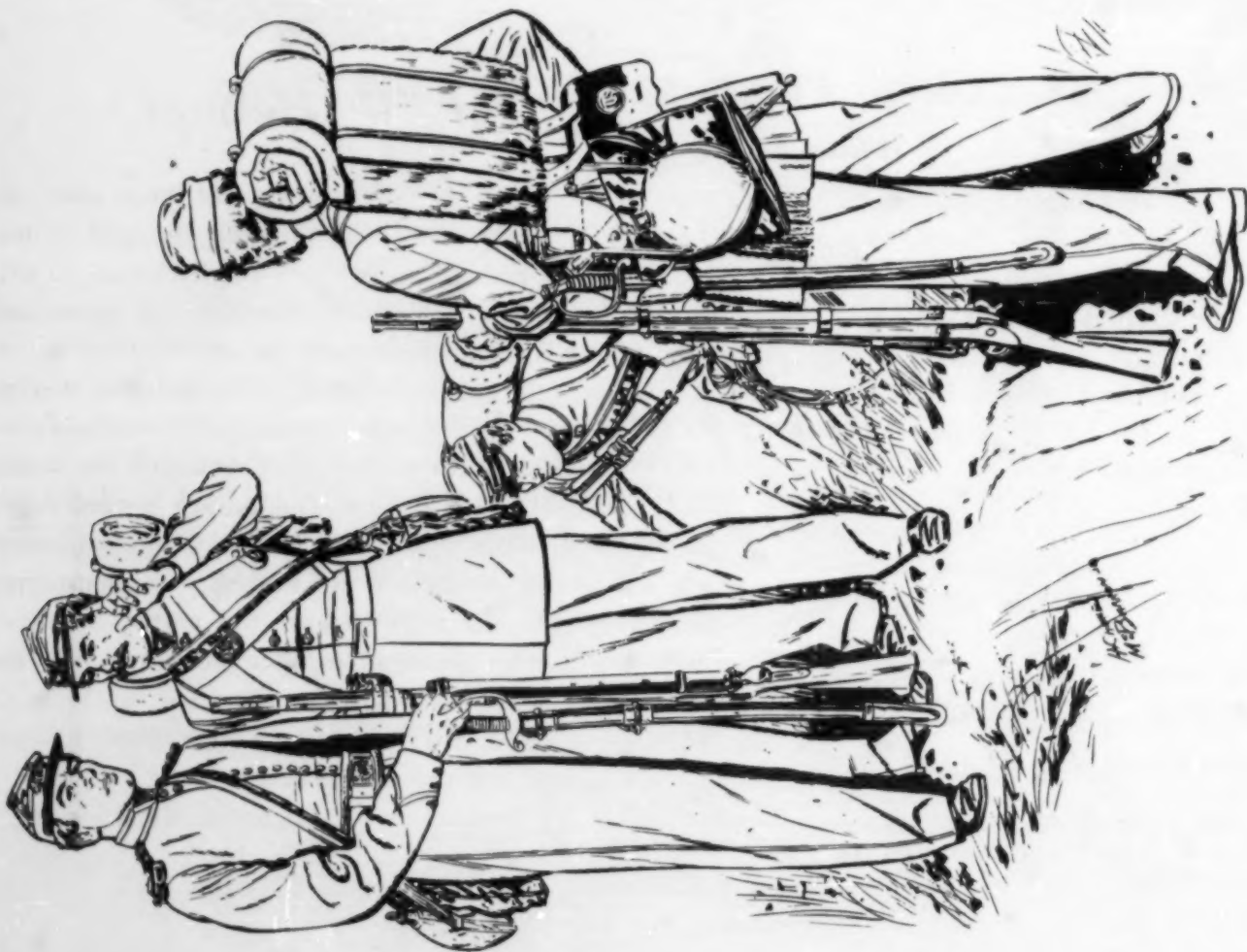
with an "M" inside its ring; officers had theirs sewn on a red cloth patch. In 1868 this was changed to the familiar globe-and-anchor device. The musician, it will be noted, wears a blue frock coat like the others, instead of the scarlet coat seen on parade.

Although the regulations of 1859 ordered Marine NCO's to wear swords the "same as U. S. Infantry"—which would mean the straight NCO sword of the model of 1840 with a cast brass hilt—the illustrations published by Charles Desilver show first sergeants and others carrying the sword authorized for officers. Contemporary photographs bear out this usage.

It was in this uniform, in all probability, that the small detachment of Marines proceeded to Harper's Ferry in October 1859, under command of Colonel Robert E. Lee, and captured John Brown.

H. Charles McBarron, Jr.

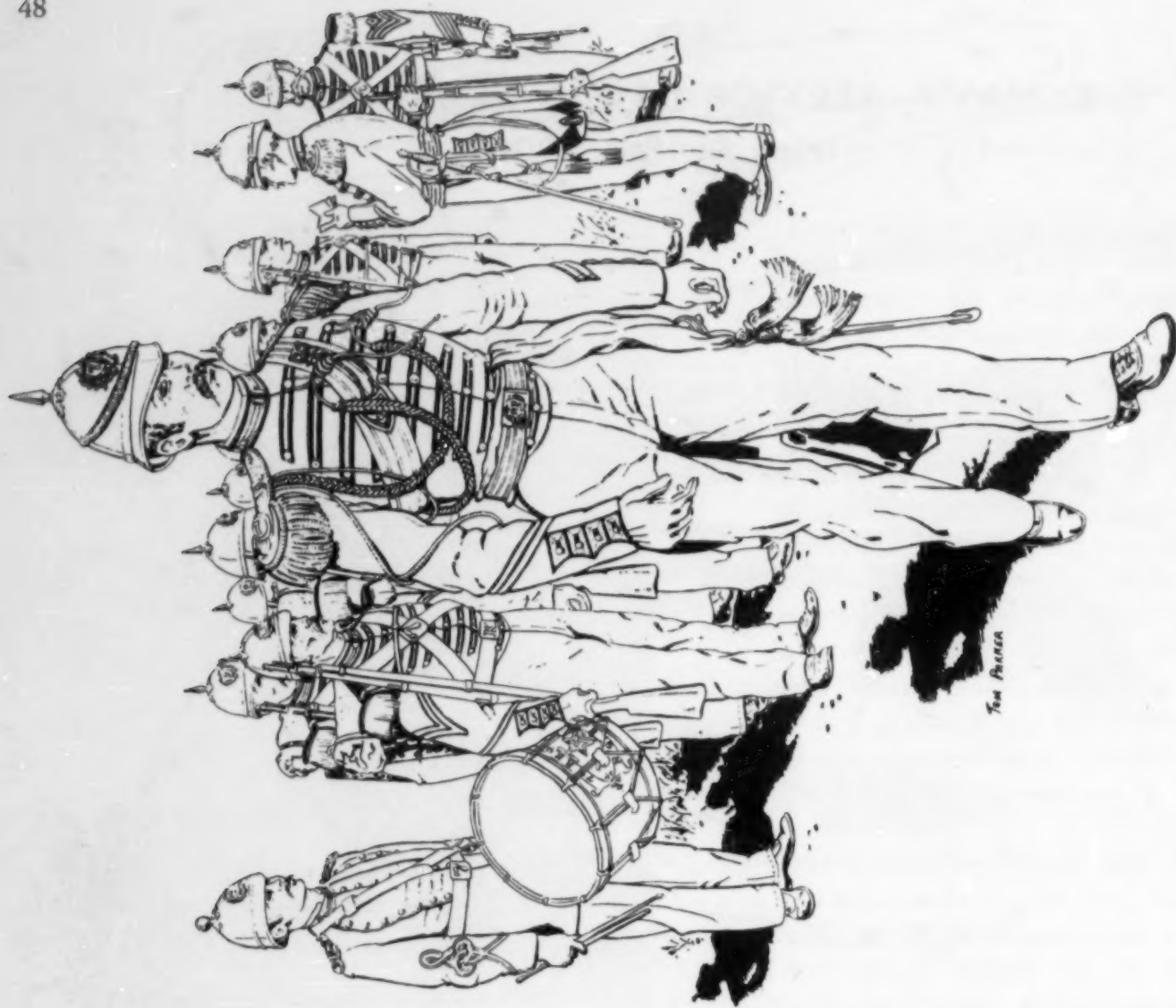
<sup>1</sup> *Regulations for the Uniform & Dress of the Marine Corps of the United States, October, 1859* . . . , 1st ed., Phila., Charles Desilver, 1859. All references are from this source.



*Captain in Fatigue Jacket*

*Private, Musician and First Sergeant, Undress*

U. S. Marine Corps, Field Service Dress, 1859-1868



*Summer Full Dress Uniforms*

*Regimental Adjutant*

*Company Officer*

*First Sergeant*

7th Regiment, National Guard State of New York, 1880-1900



## 7th REGIMENT, NATIONAL GUARD OF NEW YORK, 1880 - 1900

(Plate No. 72)

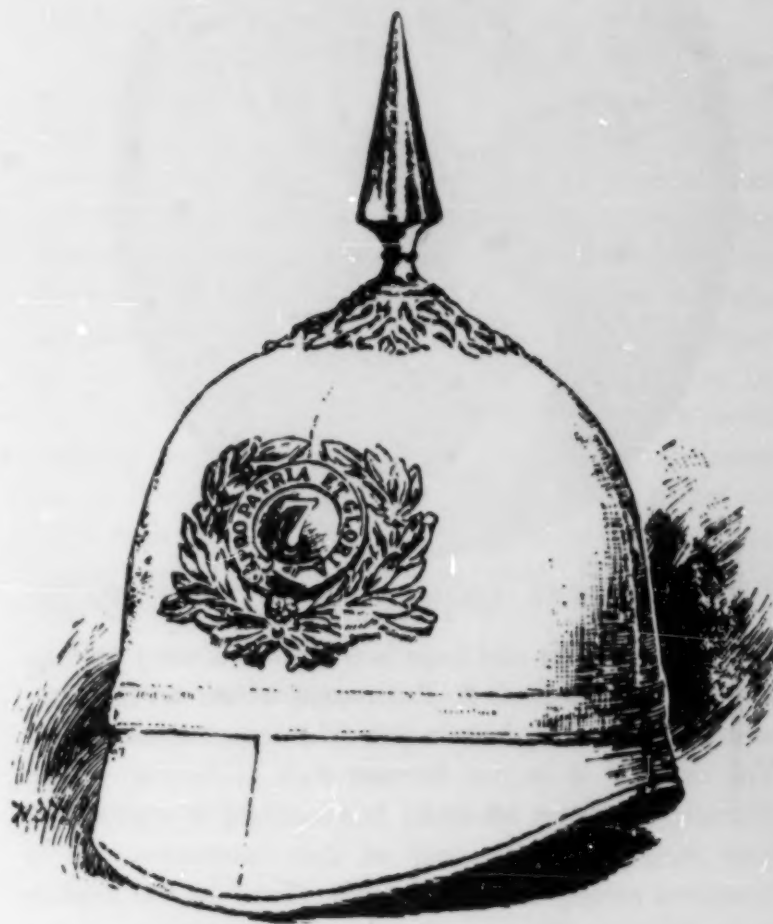
The Seventh Regiment of New York (now the 107th Infantry) scarcely requires an introduction to military historians. Originating in 1806 as a new battalion, it soon became part of the 3d Regiment, New York State Artillery. In 1824 it took the title National Guard Battalion, being the first unit in the country to use that name. It was designated the 27th Regiment in 1826, and finally the 7th Regiment in 1847. This number, in one fashion or another, it has managed to retain until today.

The period of the 1880's and 1890's—the period of Colonels Emmons Clark and Daniel Appleton—was by all accounts the golden age of the Regiment. Its ranks were strong and boasted the best blood of New York City; its armory on Park Avenue was new and one of the finest in the world; its splendid record as a training school for officers in the Civil War was still fresh in people's minds; and its reputation for discipline, drill and marksmanship put it among the top few regiments in the country.

In the plate, which is based upon contemporary photographs, we see men of the Seventh of this period in summer full dress uniforms. The white cork helmet had been adopted for summer wear in 1880, and was much the same pattern as worn in the Regular Army, but with a distinctive regimental device. It was retained until 1900. The dress coat was the same style the regiment had worn, with only minor modification (and excluding the years 1865-1868), since 1835. This same coat, in fact, was worn until World War II and is used today for special ceremonial details. In summer full dress, white linen trousers often replaced the gray.

The drummer, it will be noted, wears a distinctive uniform. Like the Band, the Drum Corps was composed of professionals, hired with regimental funds. Its musicians were assigned to the several companies, but normally practiced and marched together under the Drum-Major. Colonel Clark, writing of the reorganization of the Drum Corps in 1867, pointed out that the young men secured as drummers "were the most respectable class that could be obtained."<sup>1</sup> Nonetheless, the Drum-Major was the only member of the Band or Drum Corps carried on the regimental roster in those days.

<sup>1</sup> Colonel Emmons Clark, *History of the Seventh Regiment of New York, 1806-1889*, 2 vols., New York, 1890, II, 154. Unless otherwise noted, all statements are based on this source.



*The White Helmet.*

General DeWitt Clinton Falls used to tell a story of how the regiment selected the plate for the new white helmet. The plate worn on the full dress cap, a round sunburst design, was considered too small for the larger front of the helmet. So the uniform committee went to its outfitters—probably Allien—for suggestions. The man behind the counter pulled out a British shako of the type worn between 1869 and 1878, removed the brass plate, broke off the crown on its top, and handed it to the officers. The general design seemed fine and was adopted; the only changes were "Pro patria et gloria" for "Honi soit qui mal y pense" on the garter, and the numeral "7" for whatever number had been in the center of the original plate.

Tom Parker  
Frederick P. Todd

## COLLECTOR'S FIELD BOOK



## CONTINENTAL LIGHT INFANTRY OFFICER

The miniature on this page was sent us several months ago by Captain Cecil C. P. Lawson, whose article, elsewhere in this issue, deals in part with light infantry dress. The original is in the Bernard Falk collection, at the Victoria & Albert Museum, London, and is reproduced here through the courtesy of that institution. It is identified merely as an "unknown officer" by the English artist William Wood. Wood was a popular miniature painter of London who worked from about 1790 to 1808.

The officer's coat is dark blue with white collar and lapels; he wears yellow epaulets, a black stock, and a white belt with an oval, yellow metal plate bearing the letters "LI" in cursive, interlocked script. His head-dress is a black light infantry cap whose visor and two flaps seemed to be edged with shiny lace or perhaps metal binding. The cockade is black with a yellow button in its center, and the two ostrich feathers are one red and one black.

Clearly the officer is an American, and his red and black plumes place him quite surely in the Continental Corps of Light Infantry. Although the erect collar dates from the 1790's, it is not uncommon to find this anachronism in paintings made a decade or so after the Revolution.

It so happened that Wood kept careful records of his sitters and these lists have been published.<sup>1</sup> Running

through them we found several American names, but there was one entry that compelled attention (p. 285):

Col. Laurence (American Light Infantry) 501,  
done from Turnbull's picture.

Despite the misspellings, this patently referred to Lt. Col. John Laurens of South Carolina, and to John Trumbull, the American artist. An appeal was therefore made to Colonel Theodore Sizer of Yale, the recognized authority on Trumbull, and through his help a reasonably satisfactory identification has been made.

John Laurens was of a distinguished family and received his education in Europe. He played a gallant part in the Revolution, beginning as a volunteer aide-de-camp to Washington in 1777 at the age of twenty-two. Subsequent feats of daring won him the thanks of Congress and the rank of lieutenant colonel. At Yorktown, although nominally an aide to Washington, he was, like Alexander Hamilton and other prominent officers, given a command in the elite Corps of Light Infantry which he led in the celebrated assault on the redoubts on 14 October 1781. He was mortally wounded 27 August 1782 near Combahee Ferry, South Carolina, and died the same day.

All evidence points to the fact that Wood based this miniature on the portrait of Laurens in Colonel John Trumbull's "Surrender at Yorktown." This painting, which now hangs in the Yale University Art Gallery, was executed in London between 1786 and 1797, together with others of Trumbull's "national history" series.<sup>2</sup> Laurens is there shown as one of the four Light Infantry officers, on foot, in the right foreground. He wears a uniform very similar to that in the Wood miniature but with several significant differences; the cockade has a white center (all Continental cockades received the white center about 1778 in honor of the French alliance), the plume is an upright hackle instead of ostrich feathers, there is no belt plate, the cursive "LI" is now on the cap, and the facings appear more buff than white.

Colonel Sizer is convinced that Trumbull did not paint Laurens from life; he did not conceive the Yorktown painting until 1786, four years after Laurens' death, and it was not until then that he began to collect

<sup>1</sup> G. C. Williamson, *The Miniature Collector* . . . , London, 1921, p. 285.

<sup>2</sup> Theodore Sizer, *The Works of Colonel John Trumbull, Artist of the American Revolution*, New Haven, Yale University Press, 1950, 6-9, 75-76, plate 36.



the portraits and documentary material for his series. It is, furthermore, highly doubtful that Trumbull ever saw Laurens.<sup>3</sup> The best possibility is that Trumbull, when visiting Charleston during his American trip in 1789-1794, saw a miniature or drawing of the South Carolina soldier (several have been reported) and copied it. If so, the copy no longer exists.

While the Wood miniature does not appear to give us an independent source for the uniform of the Continental Light Infantry, it is of interest in suggesting some variant forms of the dress of this elite corps. For what it is worth, Laurens' white facings are what one would expect, for he commanded light infantry detached from New England regiments, whose facings at the time were by regulation of this color.<sup>4</sup>

<sup>3</sup> Care must be exercised in checking the lives and service records of the various members of the illustrious Trumbull family. There were: Jonathan Trumbull, Senior, 1710-1785, Revolutionary Governor of Connecticut, the legendary "Brother Jonathan"; his eldest son, Joseph Trumbull, 1737-1778, first Commissary General of the Continental Forces; the second son, Jonathan Trumbull, Junior, 1740-1809, Military Secretary to Gen. Washington, also Governor of Connecticut; and the youngest son, Col. John Trumbull, 1756-1843, the "Patriot-Artist," one time Aide-de-Camp to Gen. Washington. John Trumbull's military record in Francis B. Heitman, *Historical Register . . . Continental Army*, Washington, 1914, though correct, bears, erroneously, the name of "Trumbull, Jonathan, Jr.," whose own record appears under "Trumbull, Jonathan" instead of as "junior."

<sup>4</sup> See Plate No. 15, "Military Uniforms in America," by H. Charles McBarron, Jr.

#### CIVIL WAR VETERAN'S DRESS CANTEEN

The accompanying picture, which I believe will be of interest, is of a dress canteen, recently uncovered, belonging to my grandfather Benjamin Harrison Linton, Company A, 98th Ohio Volunteer Infantry.

With the exception of the upper left carrier, the canteen is in perfect condition. It is made of white porcelain, seven inches in diameter, three inches thick at the center, and holds forty ounces when filled to capacity. All of the lettering, decoration, etc., is of gold-like paint, with the exception of the flag portion of the medal, which is painted in the conventional red, white and blue. This medal, incidentally, places the date of the canteen as subsequent to the conclusion of the Civil War as it is the G.A.R. badge. It is also of interest to note that the flag contains 15 stripes.

The Ninety-eighth Ohio Volunteer Infantry was organized at Camp Mingo, near Steubenville, Ohio, on the 22nd of August, 1862. It was composed for the most part of farmers' sons and mechanics, belonging to Jefferson and the adjacent counties. Among its battles were those of Perryville, Chickamauga, Atlanta, and Savannah. It participated in the Grand Review in Washington, D. C., on the 24th of May, and on the 8th of June, 1865, was paid off and discharged.

Paul M. Linton

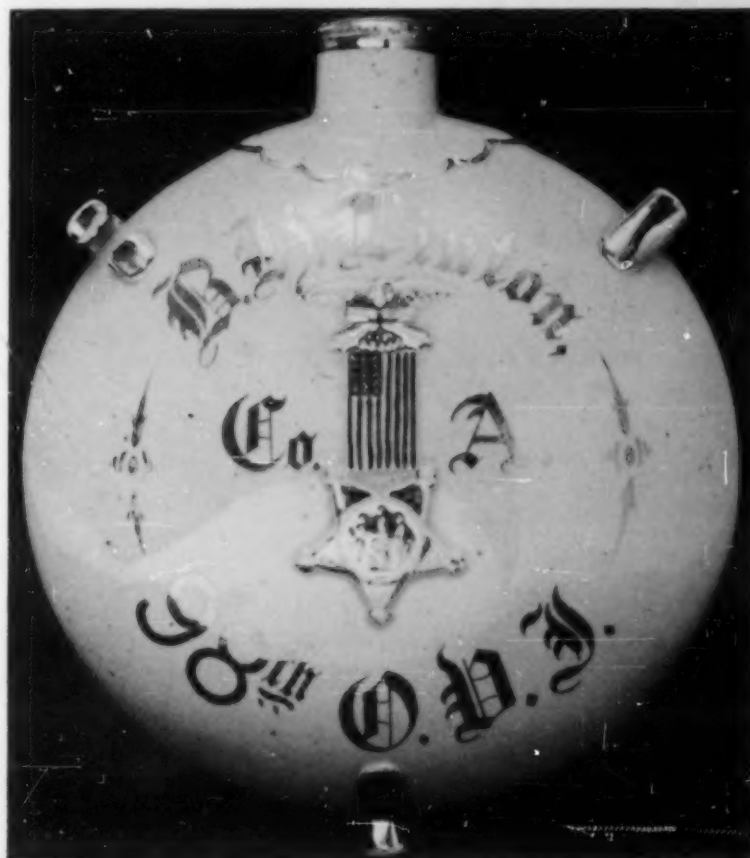
#### A SAPPER OF THE 71ST NEW YORK, 1861

The text accompanying Plate No. 64, 12th Regiment, New York State Militia, contains a sentence that describes the employment of the Sappers and Miners as "pioneering and kindred duties." James Gillette, a volunteer in the 71st New York Regiment, took pains in a letter dated 30 May 1861, at the Navy Yard, Washington, to correct a similar impression in his parents:

"You are mistaken in supposing my position to be one of contriving and planning. We engineers are exempt from guard duty and drill (being supposed to have passed through that) but we have duties more arduous and hazardous than any other portion of the regiment. We always are on the right and in advance of the line. On the march we go ahead as scouts or guides. We also act as skirmishers and are constantly scouring the country for supplies for the main body. It is pleasant, for anything is preferable to having to stand up like a patent walking and musket handling [machine?], meantime not at liberty to move without order. Our pieces are rifles with sword bayonets. While in camp we superintend target practice and stand ready for any special duty such as reconnoitering, etc."

However, in a letter of June 17th, Jim writes (and it would seem that someone had cut him down to size): "I am in the cook room for today, turn comes around about twice a month."

Further on in the same letter he gives details of an



Engineer's duties, and shows himself a good soldier: "Our Engineer Corps has been busy for a day or two. We built a stable and a guard house, the latter to accommodate thirty men. We have put up twenty-five tents, the ground having been staked out by myself. I have as my own especial duty the painting of 8 targets, one for each company, on muslin each morning, also the giving out of ammunition and keeping account of the target practice of the companies who fire under the supervision of our Corps. By being willing and able to attend to many of these lighter duties, I escape a great deal of hard and manual labor, such as carrying ammunition, boards, etc."

Jim Gillette was taken prisoner at the First Battle of Bull Run, but was repatriated, reenlisted and finished the war a brevet lieutenant colonel. He was my great uncle.

*Harrison K. Bird*

#### DRUM MAJOR'S BALDRIC, 1st VIRGINIA REGIMENT, C.S.A.

Shown in the accompanying photograph is the baldric worn over the right shoulder of the drum major, 1st Virginia Regiment, whose picture also is given. The baldric is now in the Confederate Museum, Richmond, Virginia. It is of a bright red woolen cloth with a silk lining. Gold braid,  $\frac{1}{8}$  inch in width, borders the baldric, leaving



*Drum Major's baldric, 1st Virginia, 1861. Courtesy of the Confederate Museum, Richmond, Va.*



*Drum Major, 1st Virginia, 1861. Photographic History of the Civil War, VIII, 109.*

about  $\frac{1}{8}$  inch of the red cloth showing. The width of the baldric is  $3\frac{1}{2}$  inches, and doubled, it measures 25 inches in length, excluding the two  $3\frac{1}{2}$  inch gold bullion tassels. The eagle shield is of stamped brass and is  $2\frac{3}{4}$  inches between wing tips. The brass shield which fastens the ends of the baldric is inscribed: "C. R. M. POHLE Drum Major 1st Regt. Va. Vols. 1860."

Drum Major Charles Randolph Maximillian Pohle was born in Delitzsch, near Leipzig, on 17 April 1821, and was the son of General Carl Golieb Von Pohle, the military governor of Mayence. Pohle was residing in Richmond at the outbreak of hostilities in 1861. Although the 1st Virginia was reconstituted as a volunteer militia regiment in May 1851, I have found no record to indicate that it had a band and drum corps before 1860. When the regiment left Richmond for Manassas on 25 May 1861, it included a 13 piece band, under its leader, James B. Smith, and a drum corps of 14 drummers under Drum Major Pohle. Charles T. Loehr, a regimental historian, later wrote: "One of the features of our camp life was our regimental dress parade, the regiment making a splendid appearance . . . and then our fine band and drum corps added to the display."<sup>1</sup> All mem-

<sup>1</sup> Charles T. Loehr, *War History of the Old First Virginia Infantry*, Richmond, Va., p. 9.



bers of the band and drum corps, including Pohle, are listed in Loehr's history of the 1st Virginia as having served but one year with the regiment. Evidently, when the 1st Virginia was reorganized in April 1862, the band and drum corps were excluded. The regiment is presently the 176th Infantry (First Virginia).

*Lee A. Wallace, Jr.*

#### CAVALRY OFFICERS' SABER BY STARR, 1814

Between 3 August and 26 November 1814, Nathan Starr delivered thirty-one silver plated officers' sabers to the Commissary General of Purchases. These swords were made at the behest of officers who wanted sabers of the same general pattern as their men but of a better quality. They cost twenty dollars as opposed to eight dollars for the standard saber, and the Commissary General was reimbursed for the extra cost by the men who received them. The saber illustrated herewith is from the collection of the writer and is believed to be one of these special arms. In all respects except the silver plating, the checkering of the grips and the decorative bands on the scabbard, it resembles exactly the regular issue saber made by Starr under contracts of 1812 and 1813.

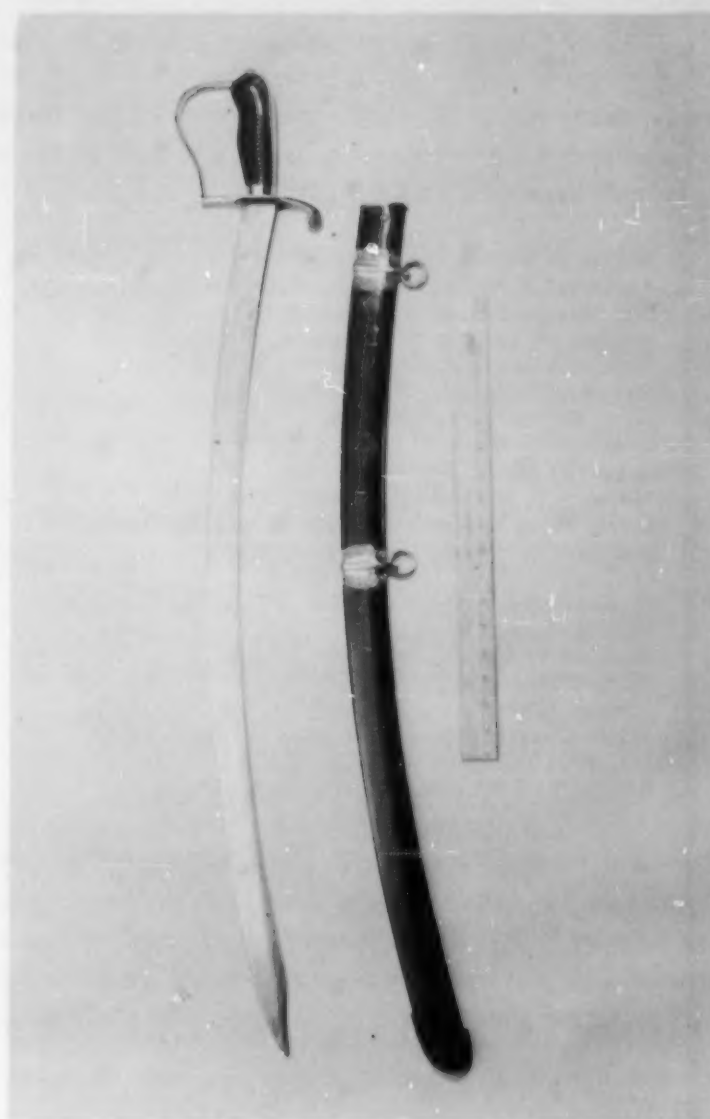
The heavy curved blade is single-edged with a clipped point and a false edge that extends back about six inches. It is stamped "N STARR" with four dots underneath on the obverse side near the hilt, and "P" on the back. The grips are wood highly finished and checkered with a small pinwheel figure incised in the center of each lozenge formed by the checkering. All the metal parts of the hilt are made of iron covered with a plating of silver. These consist of a ferrule at the base of the grips; a backstrap which surmounts the grips and expands to form a cover for the rounded pommel; a knuckle-bow of the reverse P form, which is pierced near the pommel for a sword knot; and a quillon which terminates above the blade in a disc. The tang of the blade is secured at the pommel by a small round nut.

The scabbard is of iron, japanned black. There are two rings for suspension slings, and each of these is attached to the scabbard by bands of Sheffield plate embossed with the so-called "Wall of Troy" motif. There is a rudimentary drag at the tip. Sizes: 38 $\frac{5}{8}$  inches overall, blade 33-5/16 inches by 1 $\frac{3}{8}$  inches wide at the hilt.

*H. Charles McBarron, Jr.*

★ ★ ★

Members visiting Washington these days can see the Sunset Parade held at Marine Barracks (8th and I Streets, S. E.), every Friday at about 5 p.m. Participating are the Marine Band, Drum and Bugle Corps, Special Infantry Drill Team, and the battalion in garrison. Visitors



should check by telephone, however, before going out. We attended one of these parades and were immensely impressed. The Drum Corps does a British-type slow march in honor of the Royal Marines, that is a spectacle in itself.

#### ANSWER: MILITARY DRUMS (Vol. V, p. 24)

Henry Potter and Company, 36-38 West Street, Charing Cross Road, London, W.C.2, have been making military drums, bugles, flutes, and pipes since 1810. I was given by them a copy of their now out of print catalogue, published about 1937, which is a source book on British Empire and Commonwealth military band details. They are still active, and have old craftsmen repairing old and making new military band paraphernalia and instruments. Any COMPANY member who finds himself or herself in London should visit the shop, a real museum. I bought a miniature drum there which I chose to paint myself.

*Harrison K. Bird*

## GAZETTE

The Secretary has announced the approval by the Board of Governors of the following ladies and gentlemen as active members of THE COMPANY:

Milton A. Caniff, New City, Rockland Co., N. Y.  
 Thomas Capstick, Montville, N. J.  
 Mrs. Bryant H. Dixon, Boonton, N. J.  
 Stephen P. Dorsey, Washington, D. C.  
 Robert B. Duncan, Brooklyn, N. Y.  
 Raymond S. Echols, Tulsa, Okla.  
 D. J. Harrill, Arlington, Va.  
 Theodore J. Haskell, Lansing, Mich.  
 Albert H. Hurst, Beattyville, Ky.  
 William T. McGowan, Jr., Malverne, N. Y.  
 Eaton Shaw Lothrop, Jr., Cape Elizabeth, Me.  
 Nathaniel C. Nash, Marblehead, Mass.  
 Colonel Edgar T. Noyes, U.S.A.F.  
 C. Meade Patterson, Oakmont, Penna.  
 Lt. Col. Robert H. Rankin, U.S.M.C.  
 William O. Sweet, Attleboro, Mass.  
 Lt. Col. Henry P. Tucker, U.S.A.  
 Edward G. Wadsworth, Eastport, Me.  
 Major General Ellard A. Walsh, Washington, D. C.  
 Major General R. C. Wilson, U.S.A.F.  
 Ronald E. Youngquist, Big Springs, Tex.

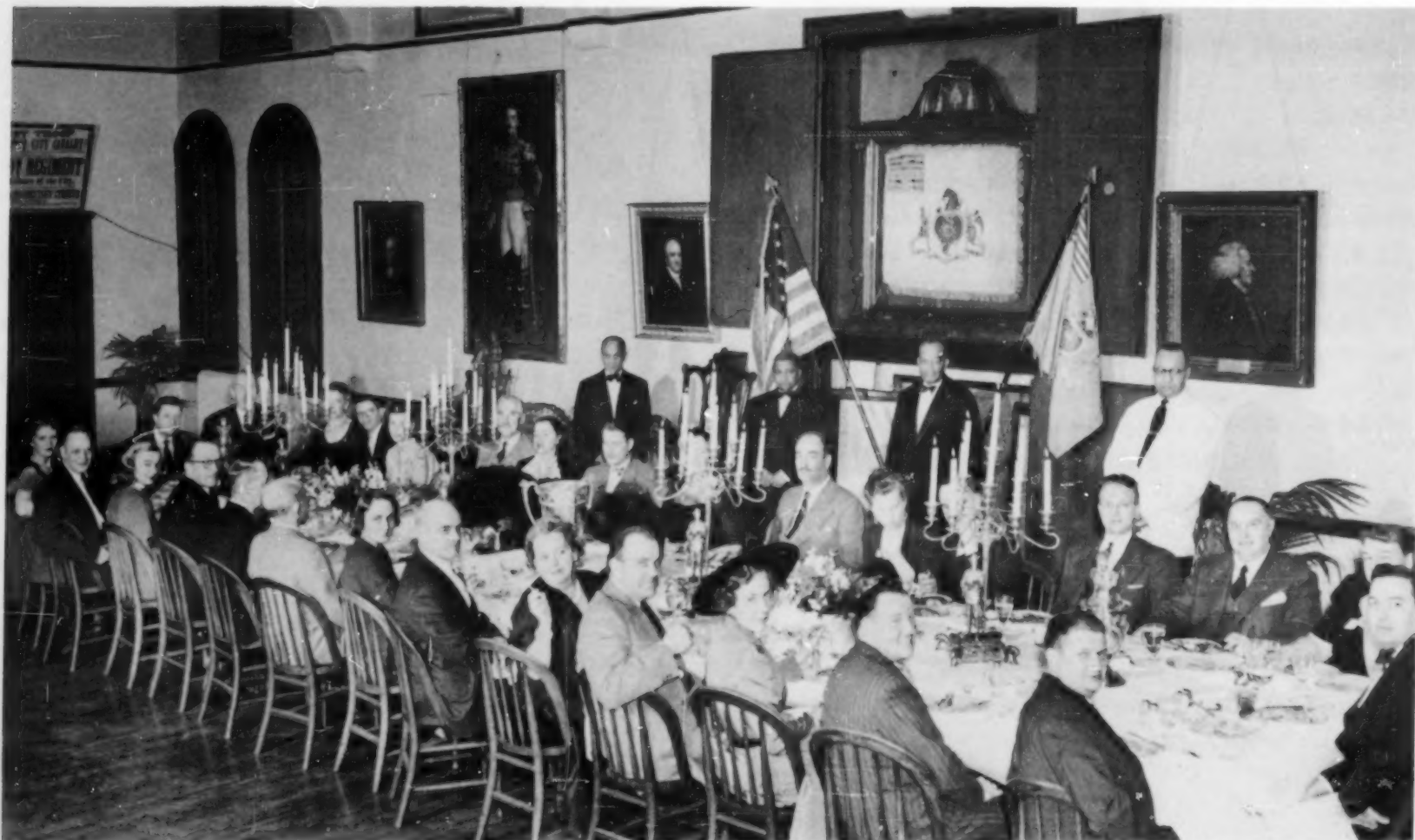
★ ★ ★

The third annual meeting of THE COMPANY opened officially at the Armory of the First Troop, Philadelphia City Cavalry (28th Reconnaissance Company) at 9 a.m. Saturday, 31 January. But on the night previous the Governors, the Philadelphia Committee, and their guests

dined with the Troop commander in the Armory banquet hall. The long table was decorated with the Troop's silver service and two of its bearskin-crested helmets. Behind the table, encased in a vault, hung the famous standard carried at Trenton in 1776, and on other battlefields by the organization. It so happened that this was the only episode of the long meeting to be suitably photographed, and the picture is here included.

The programs were designed by President Larter and showed some of the British and German colors captured at Yorktown being brought to Congress by a detail from the City Troop.

Any account of the numerous exhibits must, of necessity, be brief. A downstairs room was devoted largely to members: here Steele displayed pistols, swords, and insignia; Reen, a Rappahanock Forge pistol lockplate; Peterson, pistols; Anne Brown, numerous books and colored prints of the Colonial and Revolutionary periods; Berry, saber and epaulets; Parker, design for a book cover; Miller, Virginia Manufactory musket; Abels, swords and a hat; Pugliese, his own original drawings; Franklin, original sketches by Harry Ogden; Medicus, swords and medals; and the Fort Ticonderoga Museum, weapons and water color paintings.





In this room also was part of the immense display of insignia and other military objects from the W. Stokes Kirk collection, brought by Mosler.

In the drill shed was a large exhibit offered by the U. S. Marine Corps, containing many specimens of older uniforms and equipment, and Magruder's drawings of Marine types; Riling's display of weapons, drawings, patents, decorations, powder flasks and books; some of Helen West's figures, exhibited by her; and a collection of Greenwood's miniatures supplied by McDonnell and Wirth. Here also were more items from the Kirk collection.

Members also had the quite rare privilege of examining in this area at first hand a number of replicas of Continental military colors, lent by the Sons of the American Revolution.

Upstairs in the banquet hall, on open tables, were several exquisite dioramas and miniature groups: one, of the City Troop in 1776, and another of Lauzun's Legion, made by Dorothy and William Harle; one, of the Battle of Trenton, by Wirth; nine by Scheid, including one of Napoleon in Egypt, based on an illustration by "Job"; and a group of six figures by Custer. Here also was Bard's exhibit of ash trays and plates bearing the COMPANY rifleman, military miniatures, and other objects; two prints exhibited by Todd, framed and ready to be sent to London to represent THE COMPANY at the annual exhibit of the Military Historical Society; and Babin's display of insignia and decorations. Finally, here were a number of objects, including Kosciuszko's sword, sent by the West Point Museum and exhibited by Glass.

A morning with the above—probably the most extensive and valuable collection of military objects ever assembled in America outside a museum—was followed by

a buffet lunch served to over one hundred persons. In the afternoon came the talk by our distinguished guest of honor, Mr. Cecil C. P. Lawson, given in the auditorium of the Franklin Institute. It was illustrated by slides of his own sketches. In the interval between the two parts of the talk, Peterkin, dressed and accoutred as a Continental and firing blank cartridges, gave a convincing demonstration of the manual of arms of the flintlock musket.

Saturday evening's annual dinner was presided over by the President and its highlight was the presentation by Magruder of a detachment of Marines in historical uniforms.

Sunday was, in its way, as remarkable a day as its predecessor. Despite a penetrating cold, a group of members watched the formal church parade at the Valley Forge Military Academy and saw what is pretty certainly the most polished military spectacle to be seen in this country today. Using the free-swinging British marching step and wearing long overcoats and devices reminiscent of a European guards corps, the cadets put on a flawless performance. Church service and luncheon in the Academy's officers' mess followed. A visit to the Valley Forge Park Museum completed the second day and the third annual meeting of THE COMPANY.

★ ★ ★

Rather belatedly, we want to report that Member Bob Bard has for sale at his Baltimore shop the following representations of THE COMPANY's Rifleman:

54 mm. miniature figure, painted	\$3.75
54 mm. miniature figure, unpainted	1.25
4½ inch miniature figure, painted	6.50
4½ inch miniature figure, unpainted	3.50
Hand painted ceramic cigarette box	8.75
Hand painted plate (10 inches)	8.00
Hand painted ash tray (9 inches)	8.50

## NOTES ON PUBLICATIONS

The contributions of member Arcadi Gluckman to the study of American gun makers is so well known that it hardly needs mentioning here. In 1940 in company with L. D. Satterlee he first brought out *American Gun Makers*. Following years added more information, and in 1949 a *Supplement of American Gun Makers* appeared. Now, four years later, a completely new revised and enlarged edition has been published by the Stackpole Company (Harrisburg, Pa., \$6.00).

Handsome and readable in format, the new volume contains much more information than was available in the earlier two volumes combined. The number of entries has been almost doubled until now there are 4,036 separate listings. Two groups have accounted for

much of this increase, Confederate makers and U. S. inspectors of arms. Both of these are important contributions to knowledge. The listing of inspectors' initials alone would be a great boon to all collectors and students of American martial arms and equipment, since they are often so important in dating a piece exactly or identifying its place of origin. In addition to including new entries, the current volume makes the older editions obsolete by correcting and enlarging items already listed. Some of the "thumbnail" biographies now run a page in length and offer fairly detailed information on their subjects.

In publishing this volume the Stackpole Company now presents two books on gun makers for the student. The

other volume, *Early American Gunsmiths, 1650-1850*, by Henry J. Kauffman, was reviewed briefly in an earlier edition of *MC&H*. It contains far fewer entries for the period than Colonel Gluckman's work, but it complements it rather than competes because of its illustrations and documentation for each entry. Both volumes are available from the publisher or from any arms book dealer.

★ ★ ★

We wish to correct an error that occurred in the announcement in these Notes of the Belgian Army post card series, Volume IV, page 103. Their price is 35 cents *per set* of five cards, *not per card*.

★ ★ ★

The recently formed Arms and Armour Society of Great Britain has this year begun to issue a quarterly journal. The first number of this new magazine has just been received, and it is indeed well done. Its contents include a note on the Society's badge, articles on an early eighteenth century pistol and Japanese helmets, and a document section featuring the inventory of Fort William Henry, New York, 1702. Members of THE COMPANY are eligible for associate membership in the Arms and Armour Society, at a cost of \$2.00 per year, and this includes the journal. Checks should be sent to the Hon. Secretary, Douglas Arter, 91 Erith Road, Upper Belvedere, Kent, England, together with your complete address and a statement of your specific fields of interest.

★ ★ ★

January 1953 saw appear the first number of a German magazine called *Feldgrau*, devoted to the organizations, uniforms, equipment and devices of German armies from about 1866 to the end of World War II. It is the journal of the Arbeitsgemeinschaft fuer moderne Uniformkunde, whose directors are Friedrich Schirmer and Fritz Wiener. This initial issue contained 16 pages of text and two illustrations of uniforms (both of the period 1940-45, and one in color). It represents the first publication since the last war to deal with relatively

modern German military dress. The price is 7.25 DM for three issues. Since only dollars can be sent to West Germany by International Money Order, it is suggested that \$2.50 be sent to Friedrich Schirmer, (20) Burgdorf/H., Hann.-Neustadt 26, Germany, by those desiring to subscribe.

★ ★ ★

Commandant E.-L. Bucquoy has just published five new "series" (eight postcard-size colored plates in each series) for his monumental "Les uniformes du ler Empire." The price of each series is 400 francs. All five are devoted to the staff and headquarters personnel of the Emperor Napoleon, and many of the cards cover types difficult to find elsewhere. The new series are accompanied by a text of some scope and are numbered 222-226. They bring the total number of cards published (since 1911) to 1808, and further enhance a collection already the largest of its kind in the world, and justly famed for its careful research and documentation. Orders should be sent direct to Commandant Bucquoy, 13 Rue de la Ravinelle, Nancy, France.

★ ★ ★

Harry Wandrus writes that, beginning with the May 1953 issue, *Hobbies Magazine* (Lightner Publishing Co., Chicago, Ill.) will run a complete index of all the firearms articles which appeared therein during the years 1931 to 1952. Arms collectors will remember that during the 1930's and early 1940's *Hobbies* was about the only publication running articles on firearms of the antique or collector type. While its prominence in that role has been over-shadowed by newer publications, the fact remains that many fine articles by able writers did appear and are still worthy of reference. The index, about 10 pages in extent, will cover a wide range of arms subjects of interest both to the advanced researcher and the beginner, and will be of value to those not owning a set of the publication since it is on file in most large libraries.

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